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2008 Palladio Awards

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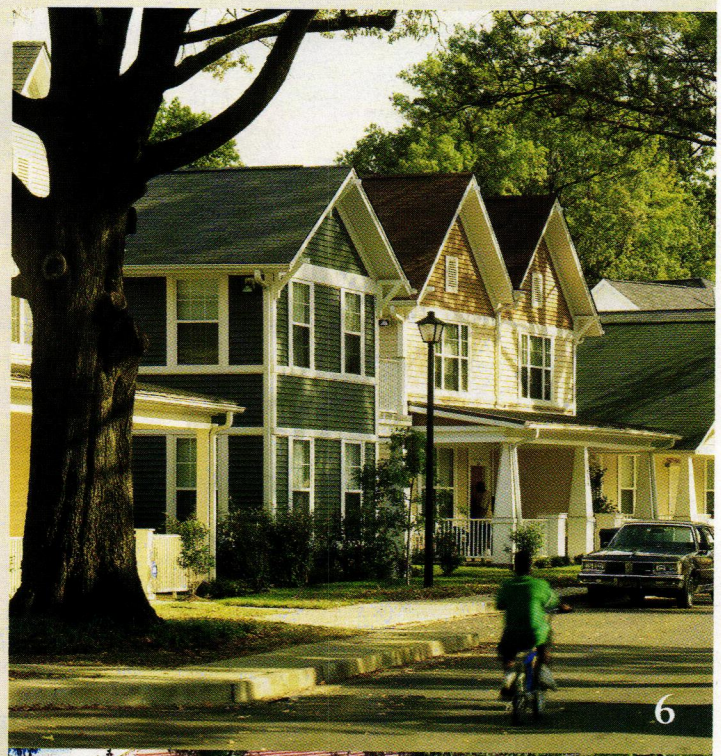

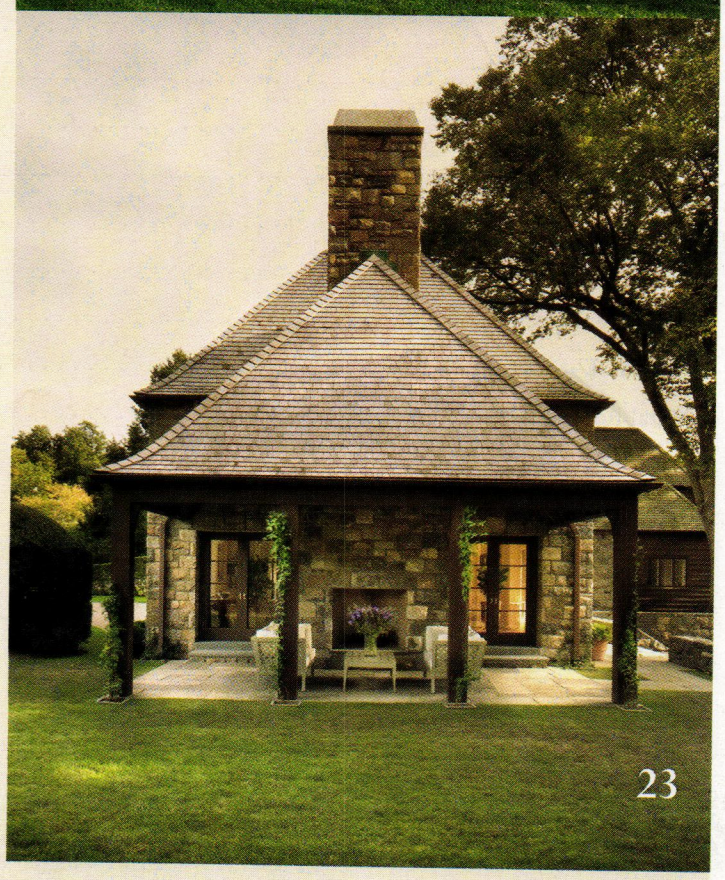

On the cover: The brook garden at the New Canaan, CT, home of Wadia Associates' principal Dinyar Wadia looks lively all year round; in the spring, daffodils, irises and tulips bloom under a Japanese maple tree. *Photo: Jonathan Wallen*

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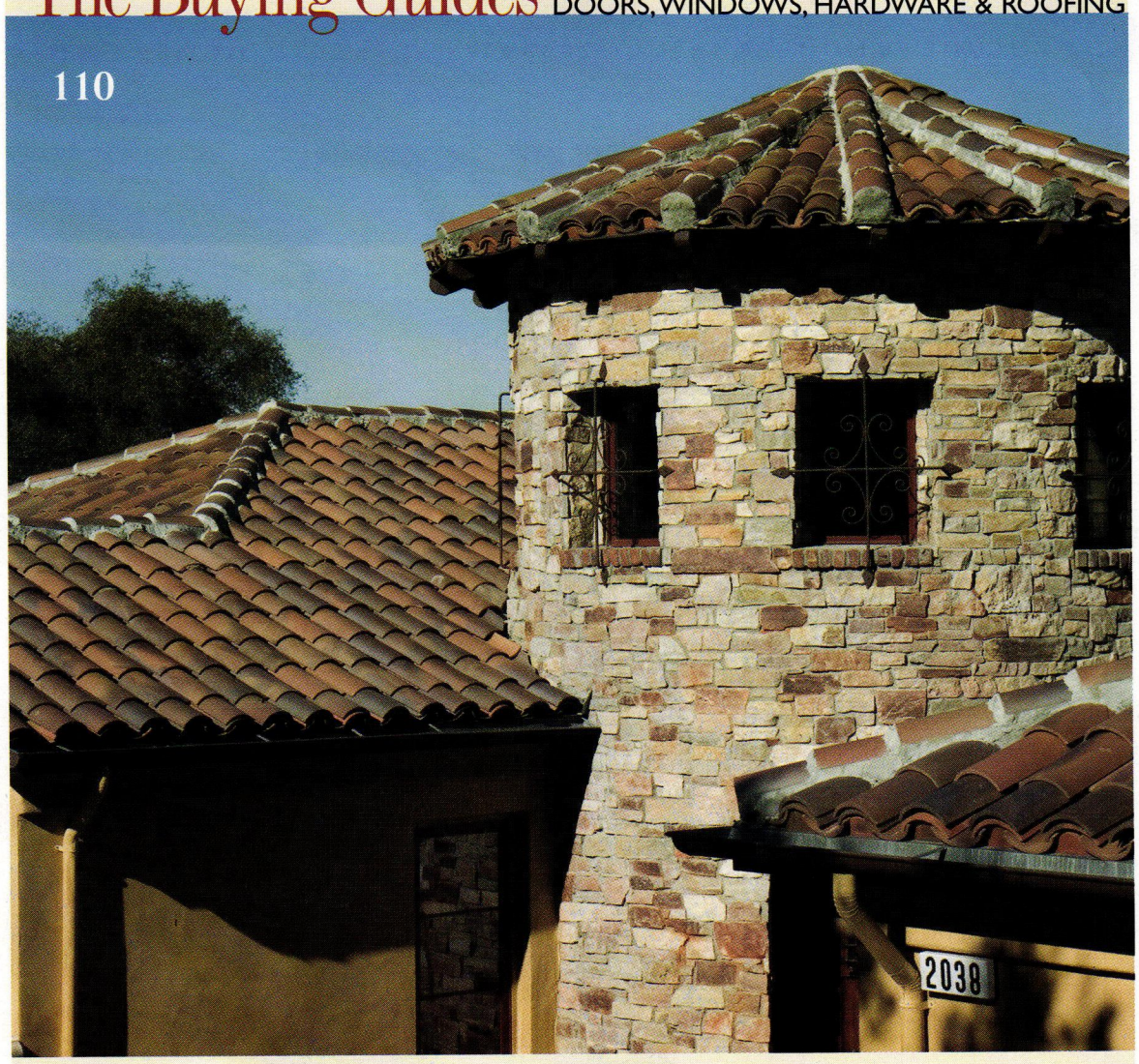

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Buying Guides

In this issue you will find 18 Buying Guides on our issue theme: Doors, Windows, Hardware & Roofing. The Guides contain information on suppliers, manufacturers, custom fabricators, artists and artisans, as well as many photographs of their work. The Guides range from Doors & Entryways and Screens & Storms to Gutters & Leader Boxes and Skylights. They form a most comprehensive source for professionals working in restoration, renovation and traditionally styled new construction.

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Neighborhood Ensemble

A firm of Maryland urbanists prizes diversity, sustainability and history. *By Dan Cooper*

In many meticulous restorations and historically inspired new-construction projects, the caliber of the craftsmanship and the customization materials involved frequently dictate that these residences are beyond the reach of all but the wealthy. However, there are architectural firms specializing in building affordable housing that are passionate about creating authentic period detail and design. One such firm is Silver Spring, MD-based Torti Gallas and Partners, which is devoted not only to revitalizing urban areas, but also to adhering to a respect for historic design and bringing this to mixed-income neighborhoods. Founded in 1953 by Jack C. Cohen, FAIA, the firm originally helped to build the suburbs of Washington, DC. It was responsible for creating more than 300,000 residential units, to the point where, in 1972, *The Washington Post* named the firm the "Architects of the Suburbs." The company prospered until the recession of the early 1990s, when it floundered, dropping from 165 to 37 people, and, at the worst possible time, experiencing the death of its then president, Jack Kerxton.

At that point, architect John Torti, who had joined the firm in 1973, became the firm's president and, along with Executive Vice President Tom Gallas, stepped forward and boldly changed the direction of the firm. Their mission was to reverse the damage done to traditional neighborhoods by suburban sprawl and the automobile. As Principal Robert Goodill notes, "after World War II, we forgot about what made our neighborhoods great." The firm's mandate, in its own words, is "a new dedication to urban design and architecture which resembles that of the best traditional American cities and towns." This symbiosis between urban design and architecture became what the partners term the "inextricable link," and is a key concept in their approach to every project.

Design Charter

Today, the company employs over 150 people, most of whom work in the main office in Maryland, along with newer offices in Los Angeles and Istanbul. They've completed projects in 60 cities in 22 states, and are responsible for the design of over $18 billion in construction, creating over 375,000 residential units and 600 communities

Top: Lemoyne Gardens in Memphis, TN, is a HOPE VI revitalization project undertaken by Silver Spring, MD-based Torti Gallas and Partners in an existing housing project. The facades are all based on local housing designs and are intended to create a community feel. *All photos: Steve Hall @ Hedrich Blessing unless otherwise noted*

Left: Torti Gallas and Partners' principals include President John Torti (back row, far left), Robert Goodill (back row, third from left) and Executive Vice President Tom Gallas (back row, fourth from right). *Photo: courtesy of Torti Gallas and Partners*

For military housing in the Mojave Desert at Fort Irwin in California, the company utilized traditional southwestern architectural motifs.

while winning 65 national design awards in the past 10 years. Throughout this process, the consistent theme of historicism and respect for architectural context pervades their work.

While wholeheartedly embracing the tenets of New Urbanism, the members of the company felt that something more was needed to spell out their roles and responsibilities.

"We're members of the Congress for the New Urbanism," comments Goodill, "and we adopted its charter, but added to it to make it more meaningful for us. We wanted to be able to talk to each other and critique each other about our principal body of work."

Indeed, it is an inspirational document, concurrently idealist and pragmatic. Signed by all members of the firm, framed and posted in the entry of their offices, The Design Charter is the touchstone for every project they turn their attention to, and not only does it honor the history of design and respect for the buildings of the past; it places equal emphasis on the built environment's role in society and on the planet.

In its quest to rebuild the nation's neighborhoods and communities, the firm not only had to consider the basic function, but also the aesthetics of their work. "We noticed that we were winning urban design awards, but not architecture awards," notes Gallas, and this prompted the company to study not only the function, but also the appearance of their buildings. Much effort was put into researching and authentically recreating historic design, and avoiding the superficial lip-service often paid to historical styles that diluted the overall quality of the finished buildings. Attention to detail is stressed, especially within each period, as evidenced by just this small subsection of the firm's Charter on External Facades:

1. Building facades should have a parti. That parti should include:
   - **a.** A rational pattern of elements based on rhythm and hierarchy including a clear strategy for the use of an even or odd number of bays
   - **b.** A hierarchy of windows
   - **c.** A clear definition of the external surface of the building as wall, frame or skin
   - **d.** A thinness or thickness of elements appropriate to the external surface
   - **e.** A response to the environmental conditions and local climate of the site

Perhaps these standards seem obvious to readers involved in the field of traditional design or preservation, and yet the number of ill-considered, allegedly historical structures that dot our landscape confirms that many architects are not as concerned with authenticity as Torti Gallas.

Torti Gallas created the Martin Luther King Plaza in central Philadelphia, PA. Formerly a blighted neighborhood, the residential units are divided by floors, across the façades, creating disabled-access apartments on the first floor.

The façade of the Ellington in Washington, DC, was inspired by the yellow-brick Colonial Revival apartment buildings and schools so popular in the early 1900s. The "warehouse" section to the right is furnished with a vertical illuminated sign that completes the composition.

Building in Cities

Creating historically accurate elevations within a tight budget is a common dilemma that those charged with remaking urban neighborhoods face, and the claim that architectural detail costs too much and prohibits/impedes good design has become a litany, to which Goodill responds: "We take a lot of care in the appearance of the affordable housing we design, and it can be made very appropriate in a neighborhood ensemble, which to us is more important than the individual house. In these cases, because of the density, the pressure is off of us from the traditional house with its four exterior walls. In an ensemble, the side walls are party walls and not visible, and the rear elevation doesn't need as much attention, so you can spend your dollars on the front façade, saving them for where it has the most impact."

In keeping with the way many neighborhoods evolved, Torti Gallas attempts to vary the exteriors within a given project to relieve the visual monotony that typified earlier housing projects. "You might have 30 different buildings in a neighborhood," says Goodill, "and let's say you have $20,000 a unit allotted for each front façade. In some cases, you'll spend $14,000 on a front porch, while in others, you'll spend $4,000 on an upgraded vinyl-siding color, like a darker/richer color instead of the cheaper white or gray. On other buildings, you'll spend it all on a brick exterior. We can't afford to make them all brick, because in affordable-housing neighborhoods, we have to work within a set budget."

As one of the largest architectural firms devoted to New Urbanism, the scale and variety of so many projects requires fragmenting into divisions charged with each type of density. "The firm is organized to operate by the scale of development from lowest to highest density groups," says Tom Gallas. "We literally mirror the transect, an urban design tool that organizes community in layers from rural to urbane, and we're organized to respond to each of those scenarios."

"For example," adds Goodill, "the parking strategies are different, and how the trees are planted, whether in rows or randomly, as well as the sidewalks being curved or straight." Thus, all of these considerations are incorporated into the actual design of the architecture itself to create a holistic neighborhood ensemble.

"Most of our work is two-thirds public/private partnership, such as military housing or HOPE VI [a HUD program intended to revitalize blighted public housing projects and transform them into mixed-income communities]," adds Gallas. "The city or federal government provides the land or resources and we work with private developers to design and construct the projects. In the Washington, DC, metropolitan area, we are involved with the WMATA-owned Metro sites: the government took the land, created the infrastructure for the subway transportation system, and leases the land for development for 99 years. We join with the developer to provide competitive design and financial programs that are financially, physically and socially viable."

As a firm typically tasked with building for the many and not the few, the architects find themselves focusing on those who previously have had little say in their built environment. "We've held community charrettes in tougher, typically under-privileged neighborhoods where the residents are shocked to actually have someone ask them what they want," says Goodill. "The world now expects community involvement, and we love community engagement and hosting the neighborhood charrettes. This creates pride of place among the residents, whether or not they're owners or tenants."

"Building in cities," adds Gallas, "you're always working in somebody's backyard, and how we address this is an important part of understanding the sense of community-based approach and consensus building. We seek to educate the community and then use their input. In essence, we're holding the pencil, but they direct us. I like to think that when they leave at the end of a charrette, they feel that it was their ideas that were used. This is so important as it improves their sense of ownership, and thus improves the long-term viability of the neighborhood."

Trans-National Urbanism

Martin Luther King Plaza in Philadelphia is an example of the firm's efforts to rebuild inner cities and establish pride of place. "This is an area just ten blocks from Market Street in central Philadelphia," says Gallas. "We created these varied façades, and they look like traditional Philadelphia rowhouses, when in actuality, some of the apartments are split by floors. There are handicap-accessible units that are situated on the first floors of several buildings, while we've put other units above them." What is so striking about this, to the passerby, is how well the variation in construction and texture re-creates an older urban neighborhood, and not the typical housing project from previous decades.

The firm created a new downtown at Fort Belvoir in Virginia. The first story contains commercial space, while the second and third floors are residential. The New Urbanist design has proven immensely popular with the families of service personnel.

The designers at the firm obviously have a love for the subtleties and nuances of past urban multi-story architecture as well. The "Ellington" in Washington, DC, named after entertainer Duke Ellington, who often performed in the area, was constructed with yellow brick and a staggered façade, a form predominate in the 1920s and '30s. To create a transitional corner that melds into three-story residences on the adjacent side street, the elevation transitions into the "warehouse" section, which includes a clever detail of a vertical, illuminated sign reminiscent of the fonts of that period.

Military housing is a type that seldom received any attention as it pertained to the needs and wants of residents. Oft-neglected, and at best perfunctory, there was little concern for occupants save a roof over their heads while they fulfilled their duties. Recently, there has been a sea-change in the military's approach to this, and the renovation and construction of military housing has become Torti Gallas' forte: "The U.S. Military has a program now where they've privatized all of the housing on military bases," says Gallas. "It's been given over to private developers, and we're part of the master development team that designs, finances, builds and manages the family housing. We took it to the military and said 'Why not have traditional neighborhoods for our military families?'"

"It doesn't matter how interesting the assignment is for the serviceperson, if their family is unhappy with their living conditions, they may move on and not re-enlist, which is a real concern in an all-volunteer military," Gallas adds. "For example, at Fort Belvoir [in Virginia], we created a main street with shops on the first story, and residential units on the floors above them. We brought the façades of the buildings right up to the sidewalk and street, putting the parking behind the buildings, and pushed the big-box stores down to the far ends of the town. The families were so happy with this arrangement that they insisted that the next phase of construction was built in this manner." This attention to the creation of true, walkable neighborhoods designed in historic and indigenous regional styles is far removed from the bleak tract housing with which many are familiar.

Many of the firm's projects focus on re-creating city or town centers in high-density areas that experienced tremendous urban decay. In the Anacostia neighborhood of Washington, DC, a sprawling project named Poplar Point is underway, linking an underprivileged neighborhood with the waterfront of the Anacostia River. "There was simply this Metro station out in the middle of nowhere," says Goodill. "It was a commuter park & ride, and we've designed this new development to deck over the highway and connect the riverfront with the older urban area."

Poplar Point is a massive project that will connect the Anacostia neighborhood of Washington, DC, with the Anacostia River by spanning the highway. It is intended as a sustainable "zero-carbon" community. *Rendering: Risden McElroy*

Torti Gallas designed phase two of the Bahcesehir project in Turkey. Utilizing the grade of the hillside to cool the buildings with the prevailing winds, the complex is comprised of hundreds of villas and apartments and 10,000 sq.ft. of commercial space. *Photo: Ersin Alok*

Torti Gallas' success has led it to sites around the globe. "We have an office in Istanbul, and are in the midst of designing a massive project in Dubai," says Gallas. "We're working within the concept of Trans-National Urbanism: How do we take New Urbanist principles and apply them in China, Africa, South America or the Middle East? To what degree do we embrace their culture and belief systems instead of simply taking the U.S. to these places?"

In Bahcesehir, Turkey, for instance, the firm was commissioned to design a large-scale mixed-use project on a 170-acre hillside site, complete with 2,320 apartments and villas and 90,000 sq. ft. of commercial space along with parking. Unlike the traditional Western complexes built nearby, which are typical glass and steel urban blocks, the firm designed the buildings to take advantage of the hillside and the prevailing winds to provide cooling breezes. The terraced units reflect the more indigenous, traditional architecture of greater Istanbul.

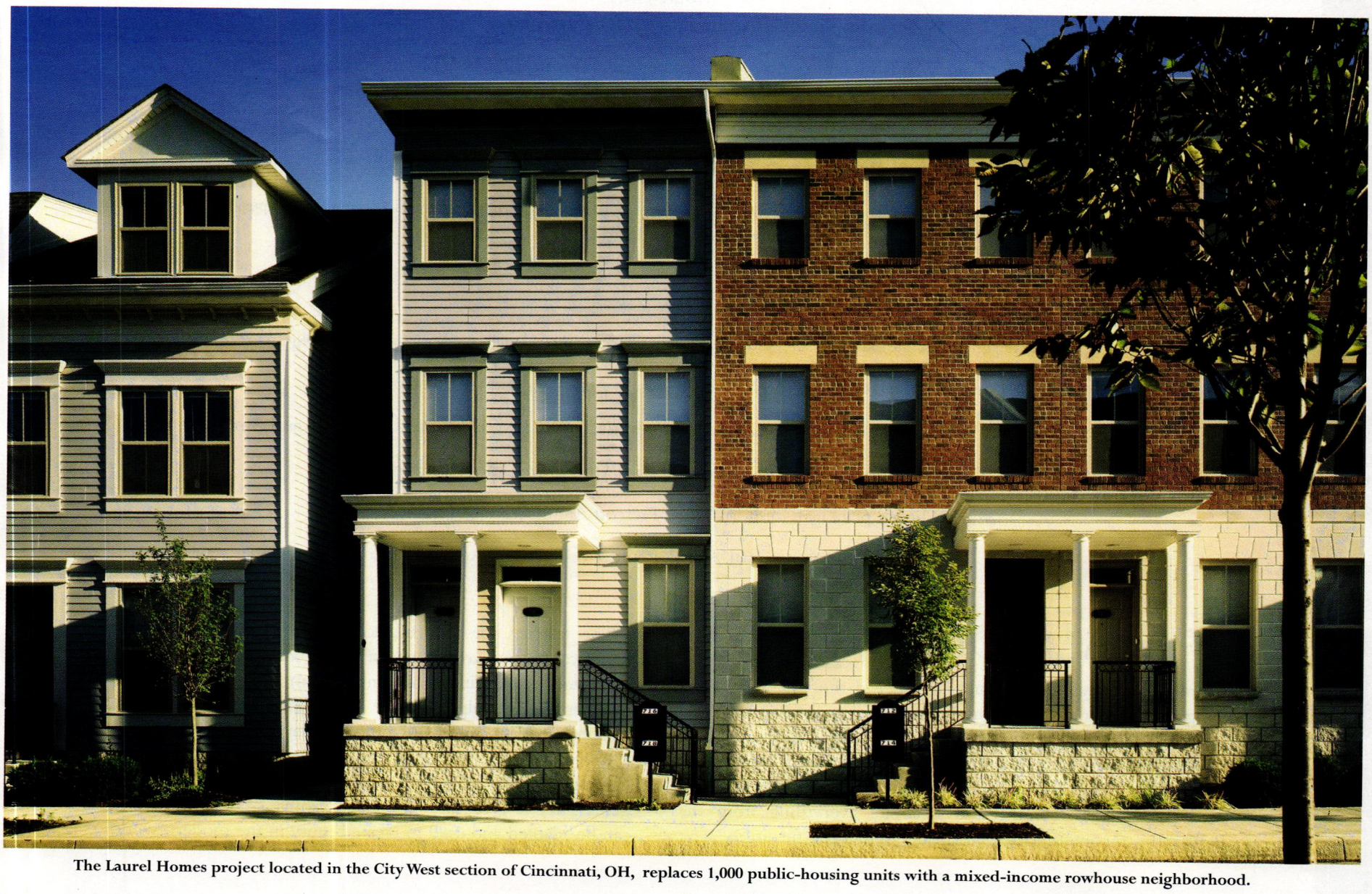
Stressing Sustainability

Torti Gallas also stresses sustainability of design and construction in its charter, and Gallas frankly admits that it took a while to come around to this point of view – and the inspiration emerged from none other than the company's interns. "As a firm, we were not a forerunner is making our buildings sustainable," he says. "We came to it somewhat tentatively, around 2000, and it was a grass-roots process led by interns, who said that we needed to become more sustainable. The principals were somewhat resistant, but the interns pushed back, and they insisted on the revision to our design charter." The intern's requests were met, and vindicated, as sustainability has become a buzzword within the entire industry.

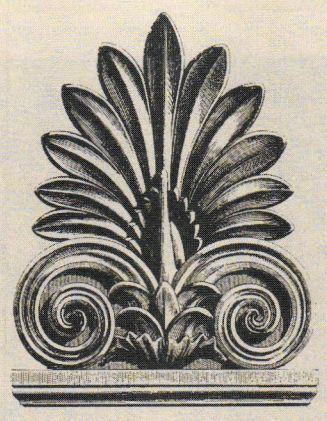
"We try to incorporate things like green roofs to provide water for the toilets and solar panels and sunshades to reduce energy consumption," says Goodill. "Not only do we provide housing, we've also made the world a better place by preserving natural resources."

"Another principle that we stress here is the concept of diversity," Gallas proudly states. "We're a 55-year-old firm, and from day one, Jack Cohen believed in the diversity of his employees. He hired black architects when it wasn't popular to do so, and several black-owned architectural firms have been created from our ranks, with whom we have great relationships. We're a truly international company; our staff represents 23 countries and speaks 18 languages. We engage their cultures and experiences, and their creative and innovative thinking, which is very important to us."

While cognizant that an architectural firm must be profitable to prosper, and at the risk of sounding utopian, it's heartening to see such a large partnership remain true to its goals of improving the built environment and the lives of its residents, many of whom would not ordinarily have a choice in the function or aesthetics of their homes. ■



The Laurel Homes project located in the City West section of Cincinnati, OH, replaces 1,000 public-housing units with a mixed-income rowhouse neighborhood.



2008 PALLADIO AWARDS

For Excellence in Traditional Residential Architecture

Sponsored by *Period Homes* and *Traditional Building* magazines and the Traditional Building Exhibition and Conference

The Palladio Awards program honors outstanding achievement in traditional design by recognizing project teams whose work enhances the beauty and humane qualities of the built environment through creative interpretation and adaptation of design principles developed through thousands of years of architectural tradition.

The awards are named in honor of Andrea Palladio, the Renaissance architect who created modern architecture for his time while using models from the past for inspiration and guidance. The program applies the same criteria that Palladio used in his own work: Projects should meet all the functional needs of contemporary usage while applying lessons learned from previous generations to create beauty in the built environment.

The 2008 Palladio Awards were presented at a ceremony in Boston on March 12th as part of the Traditional Building Exhibition and Conference. The winning firms presented their projects at the conference the following day.

The winners for residential work are:

RESTORATION & RENOVATION:
Andrea Pacciani Architect, Parma, Italy

SYMPATHETIC ADDITION:
Ferguson & Shamamian Architects, LLP, New York, NY

NEW DESIGN & CONSTRUCTION – LESS THAN 5,000 SQ.FT.:
David Jones Architects, Washington, DC

NEW DESIGN & CONSTRUCTION – MORE THAN 5,000 SQ.FT:
Neumann Lewis Buchanan Architects, Middleburg, VA

ETERIOR SPACES: GARDENS & LANDSCAPES:
Wadia Associates, New Canaan, CT

MULTI-UNIT:
de la Guardia Victoria Architects & Urbanists, Inc., Coral Gables, FL

Four awards were also given for commercial, institutional and public projects.

On the following pages, the six winning projects for residential architecture are presented. The winning projects for traditional commercial, institutional and public design were published in the June 2008 issue of *Traditional Building*. We congratulate all of the winners, and the other firms that submitted projects, for producing buildings that are both beautiful and functional.

For more information on how to enter the 2009 Palladio Awards competition, click on the Palladio icon at www.period-homes.com or go to www.palladioawards.com.

The Jury

A jury of distinguished design professionals was selected by the editors of *Period Homes* and *Traditional Building* magazines. They were:

Marianne Cusato, principal, Marianne Cusato Associates and Cusato Cottages, LLC

Victor Deupi, Arthur Ross Director of Education, the Institute of Classical Architecture & Classical America

Clem Labine, founder, *Traditional Building*, *Period Homes* and *Old-House Journal*

Mark Thaler, principal, Einhorn Yaffee Prescott Architecture & Engineering P.C.

John Tittmann, principal, Albert, Righter & Tittmann Architects, Inc.

THE PALLADIUM

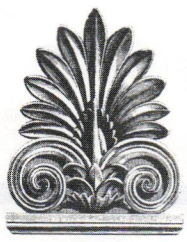
The Palladium is the cast-bronze trophy awarded each year to the winning firms in the Palladio Awards design competition. The trophy is based on a motif that has been in continual use as an architectural enrichment for more than 2,500 years: the Greek anthemion. The anthemion, a highly stylized version of the Greek honeysuckle or palmette plant, has been used through the centuries to decorate everything from the Parthenon to contemporary Classically influenced furniture.

The trophies for the Palladio Awards program are created by Historical Arts & Casting, Inc., of West Jordan, UT. The firm's design studio took the traditional anthemion form and adapted it to create a new ceremonial sculptural shape. The Palladium trophies were then cast from the model in architectural bronze using the traditional lost-wax method.

In creating the Palladium, the artisans at Historical Arts & Casting, Inc., exemplified the basic goals of the Palladio Awards program: They've given us a dramatic example of how historic forms can be adapted and used to create beauty in the modern world.

Restoration & Renovation

Winner: Andrea Pacciani Architect



Project: Country House, Parma, Italy

Architect: Andrea Pacciani Architect, Parma, Italy; Andrea Pacciani, principal

Maximum Splendor

When Andrea Pacciani first saw the house, it was a shambles. It had been abandoned for many years and the roof and floor had collapsed, leaving only walls standing. There was not much left, but it was enough. Drawing on historical precedents found in nearby country homes and in Palladian villas, Pacciani, principal of Parma, Italy-based Andrea Pacciani Architect, was able to re-create a traditional Italian home that also offers contemporary conveniences.

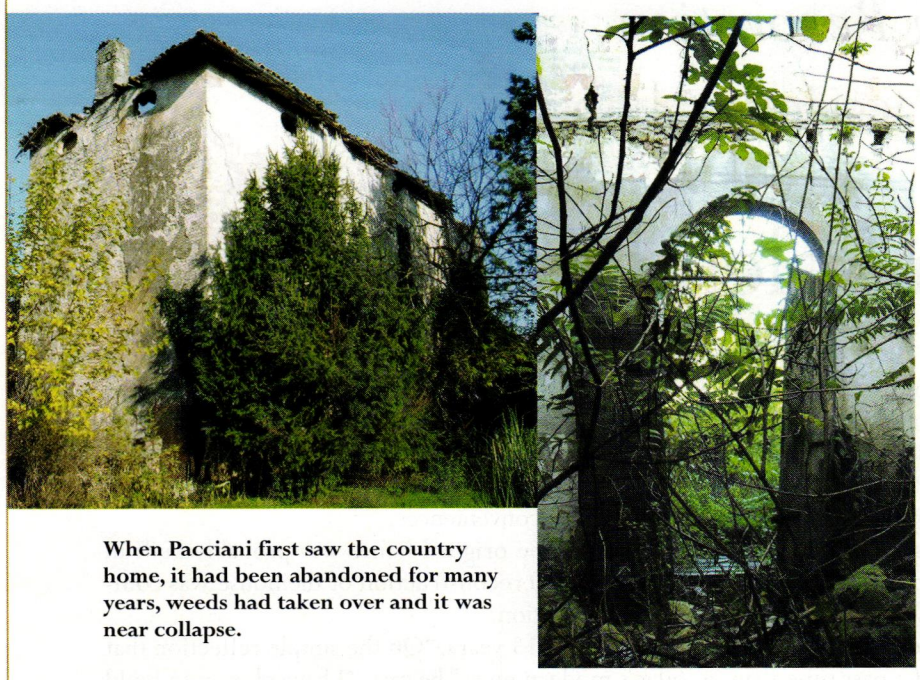
Located on a one-acre site outside of Parma, in northern Italy, the original house was probably built in 1850 and is typical of country homes built at that time. The $700,000 reconstruction of the house was completed in 2007 after approximately two years of design and construction.

Pacciani has been working in the Classical tradition for more than 15 years. "On the simple reflection that one can live better in the houses of a past time than in today's modern ones," he says, "I have chosen to build in a traditional style, with modern conveniences as a second priority. I prefer the values of permanence, of things that last and that know how to grow old and that will be transmitted to future generations."

Although Pacciani has built and restored many homes and buildings, the condition of the country house near Parma posed quite a challenge. "The house was nearly collapsed," he says. "The challenge was to rebuild it to re-create the past and adapt it to the needs of contemporary life. The aim of the project was to create a building from the ashes of the old abandoned house. We sought the maximum splendor that this house could support following its original character, and respecting the structural characteristics, typology and distribution of spaces that belonged to the history of this building. The result is that it looks like an old farmhouse that had never been abandoned, but continued to have people living it and adapting to the times. It is a simple building, a little house, set on an angle to the street. It was built in the Italian style of this region."

Another challenge was converting what had been a country house into an urban home. "Now the house is very close to town," says Pacciani. "The people who live there have a city life, but they live in a country building. I had to mix the informal aspects of a typical country house with the formal elegance of a town house. I believe we have found a good balance. For example, we used the rough wooden structure typical of country houses together with moldings typical of city building. And, the main staircase is marble while the upper one is wood. We searched for the elegance of a city building but we kept the informal taste and materials of a country house where we could."

This traditional country house near Parma, Italy, was restored by Andrea Pacciani Architect to look like it had been lived in and updated over the years. *All photos: courtesy of Andrea Pacciani Architect*



When Pacciani first saw the country home, it had been abandoned for many years, weeds had taken over and it was near collapse.

Pacciani kept the original footprint of the house and rebuilt the exterior using traditional materials as much as possible. The exterior walls are brick covered with stucco. Many of the exterior details on the façade, such as the decorative frieze under the eave of the roof and the balconies, were re-created using Vicenza stone – "the same stone used by Palladio in his villas," says Pacciani. Precast concrete was used for other details such as the base cornice, the window cornices and the entrance columns. A traditional tile roof tops the building and there are chimneys at each end of the home. Pacciani points out that the finials on the two entry columns at the front gate "were a mistake that was made when they started making columns in concrete in this region and we decided to keep this original mistake."

The rectangular building is approximately 1,200 sq.ft. per floor and includes three floors plus a basement. Each floor was re-created using similar three-part proportions, following Palladian guidelines. On the ground floor, for example, the center portion (approximately 18x18 ft.) includes a large dining room, entry hall and a small bathroom. It is flanked by a 16x18-ft. living room on one side and a 16x18-ft. space that includes a kitchen and elevator on the other. Marble stairs in the central dining room lead up to the second floor and a doorway leads outdoors to a loggia. Keeping the symmetry of the building, this rear exit is exactly in the center of the house and is opposite the main entry door on the front of the building.

On the second floor, the proportions are the same. The central area is a media room that is flanked by two 16x18-ft. bedrooms, each with its own bathroom. There are two balconies on this floor, a small one on the front and a larger one on the back of the house, over the loggia. The top floor features a recreation room in the center flanked by a bedroom and bathroom on one side and a maid's room with a bathroom and a small kitchen on the other.

All three floors of the restored farmhouse feature the same three-part structure, with a slightly larger room in the center flanked by two similarly sized rooms. Each is approximately 1,200 sq.ft. The ground floor (top) includes the entry hall, dining room and staircase in the center space, with the kitchen on one side and the living room on the other. The front door is in the center with the loggia in the center of the rear wall. The second floor (center) features bedrooms on either side of a central media room, with balconies on the front and rear. The top floor adds another bedroom and a maid's room on either side of the central room. *Floor plans: courtesy of Andrea Pacciani Architect*

A red tile roof tops the home and the chimney caps at both ends add to its traditional style. The painted cornice under the roof is a Classical style motif often found on Italian country homes.

The main entry is located at the center of the home; a balcony is located directly above the door.

Located on the ground floor, the large kitchen was designed to look like the family had lived here for years, updating the room as needed.

The basement includes a spa in the center room and a laundry room on one side and a mechanical room on the other. Here Pacciani was able to use original bricks for the vaulted ceilings. Large exposed ceiling beams are used throughout. "We found some of the original beams in the grounds around the house and we were able to use them," says Pacciani. "We had others made to match them."

All of the craftsmen and workers came from nearby towns in Italy and the materials used in the reconstruction were also from Italian suppliers. The masonry work, for example, was done by Eurogrande Costruzioni of Brescello and carpentry was by Cisa Legno of Quattro Castella. Bussi Iron Works of S. Michele Tiorre re-created the ironwork for the home, including the balcony railings and the entry gate on the exterior and the stair railings for the interior. Moldings were fabricated by Cement Art of Colorno; the Palladian stone was supplied by Grassi Pietre of Nanto; and the Ceramic tile was supplied by Cavatorta of Parma.

Architect Paolo Antolini and engineers Simone Tamboroni and Enrica Triani collaborated with Pacciani on the project.

"This is a small house built in the Italian style of this region," says Pacciani. "Many of these historic homes are restored in a Modernist manner. I believe that traditional architecture, such as you find in here, is the future of our work, the real avant-garde direction of architecture." – *Martha McDonald*

The entry hall on the ground floor leads to the dining room, where stairs lead up to the bedrooms levels. Pacciani found some of the large ceiling beams on the grounds and had others made to match.

The home is on almost an acre of land, providing views in all directions. Although it was originally a country home, the growth of the nearby city has made it more of an urban residence.

Residential Multi-Unit

Winner: de la Guardia Victoria Architects & Urbanists, Inc.

Project: Almeria Row, Coral Gables, FL

Architect: de la Guardia Victoria Architects & Urbanists, Inc., Coral Gables, FL; Teofilo Victoria, principal; Maria de la Guardia, principal; Elizabeth Pereiro, project manager

General Contractor: Torre Development Group, Inc., Coral Gables, FL

Developer: Fernando Menoyo, Coral Gables, FL

Revisiting Downtown

At the fringe of downtown Coral Gables, FL, just southwest of the city's famed "Miracle Mile," is the intersection of Almeria Avenue and Cardena Street. Stretching 125 ft. east of the intersection along the north side of Almeria is a rare sight so near a U.S. downtown: a row of recently completed townhouses. The five completed units are the first phase of Almeria Row, which will eventually grow to include 10 Classically detailed, four-bedroom, three-and-a-half-bathroom units with central courtyards and two-car garages at the rear. The project, a collaboration between Coral Gables-based de la Guardia Victoria Architects & Urbanists, Inc. (DLGV), and local developer Fernando Menoyo, proves that there is a viable alternative to mid- and high-rise apartment buildings in areas between urban centers and neighborhoods of low-density, single-family residences.

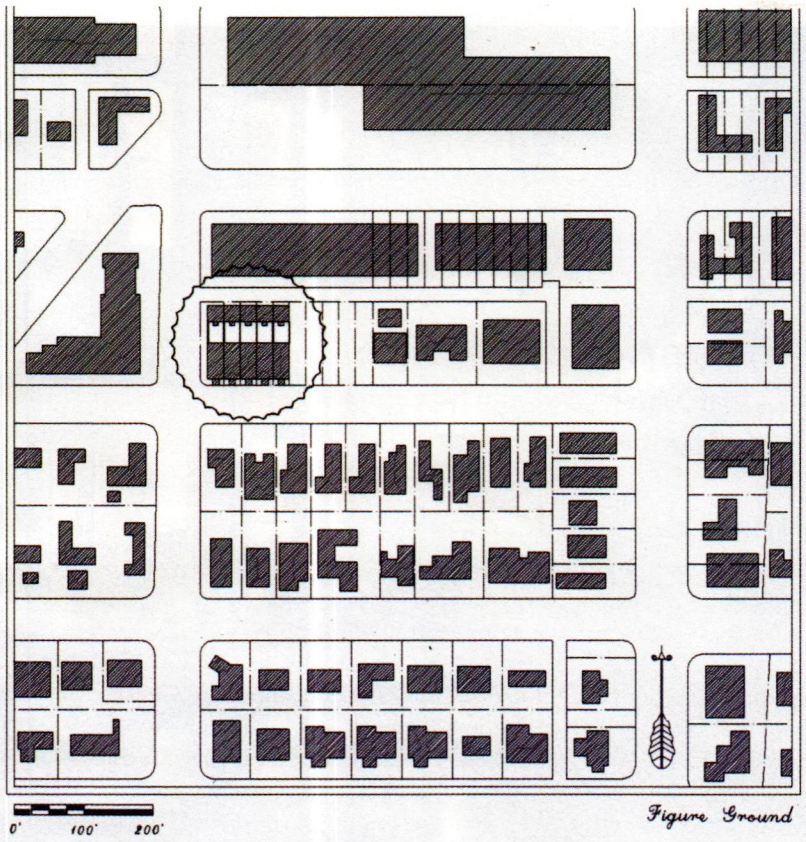
A prime example of the City Beautiful movement, Coral Gables was master-planned by George Merrick and incorporated in 1925. It is best known for its signature Mediterranean Revival architecture; notable landmarks include the Biltmore Hotel, DeSoto Fountain and, just a few blocks from Almeria Row, the Venetian Pool. Townhouses were also a part of Merrick's original plan; its 2,500-sq.ft. (roughly 25 ft. wide by 100 ft. deep) minimum lot size for single residential units was conducive to the typology. Today, in Coral Gables and throughout the U.S., the minimum lot size for a single residential unit is 5,000 sq.ft. – typically a 50-ft.-wide-by-100-ft.-deep parcel.

When DLGV and Menoyo discussed options for developing Almeria Avenue in 2004, the townhouse typology kept emerging for several reasons: for the developer, it would be an improvement over the existing two-story apartment buildings on the site and an attractive multi-family housing option close to downtown; in consideration of the homeowners on the south side of Almeria Avenue, it would provide a transition between their single-family residences and the high-rise apartment buildings a block to the north; and for the architects, it would represent a return to a typology that many in the field have been pushing for some time in the hopes of reviving American downtowns and providing a sustainable alternative to suburban living.

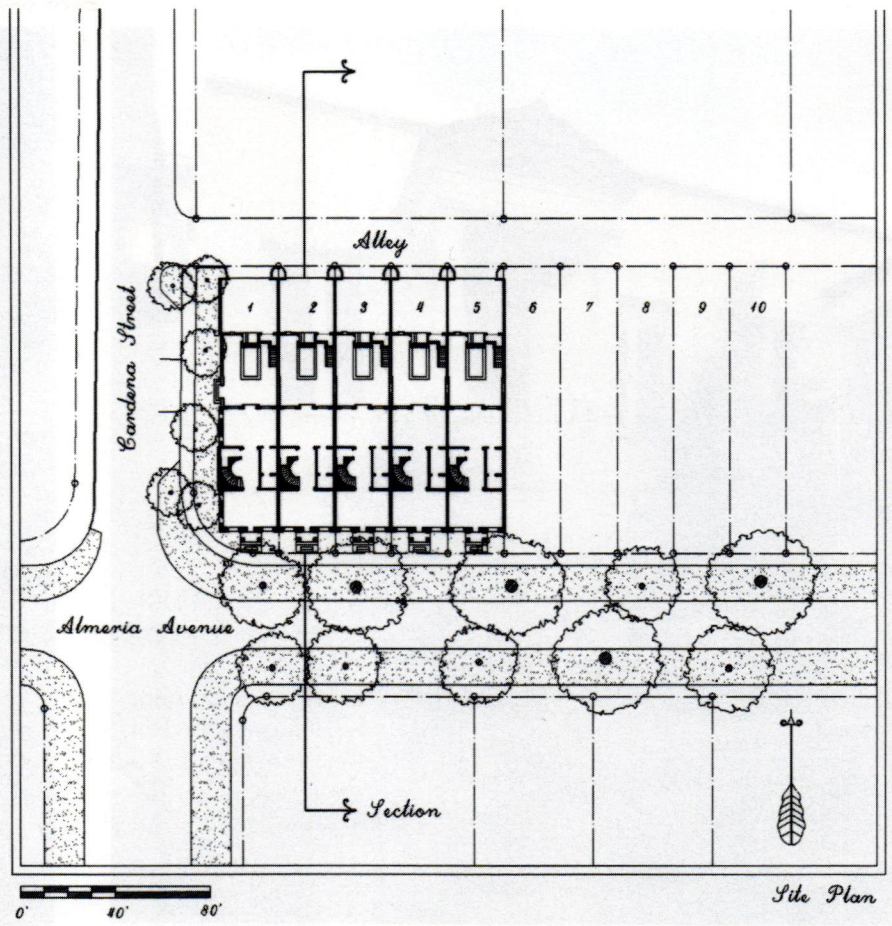
At DLGV, the project was orchestrated by principal Teofilo Victoria (also an associate professor and the director of graduate studies at the nearby University of Miami School of Architecture), his wife, principal Maria de la Guardia, and project manager Elizabeth Pereiro. "We were proposing going back to the original plan and offering another product, which would required half the amount of land," says Victoria. "We believed that we were working with Merrick's original ideas about the city.

"For years and years, architects in Coral Gables, as well as other American cities, have been trying to recover this building type, which had been prevalent in American cities throughout history, especially in Chicago, New York City and Boston. In this case, because the city wanted to avoid the higher density of high-rise apartment buildings, and because this idea was shared by the developer and the architects, the townhouse typology all of a sudden found favor."

The first phase of Almeria Row, a new townhouse development in Coral Gables, FL, includes five Classically detailed, single-family units designed by Coral Gables-based de la Guardia Victoria Architects & Urbanists, Inc. *All photos: Carlos Ignacio Morales*



The townhouses of Almeria Row (circled) sit on 23-ft.-wide-by-120-ft.-deep lots between low-density, single-family residences to the south and high-rise apartment buildings to the north; halving the five existing parcels to create 10 townhouse-friendly parcels required the approval of the Coral Gables City Commission. *All plans: courtesy of de la Guardia Victoria Architects & Urbanists, Inc.*



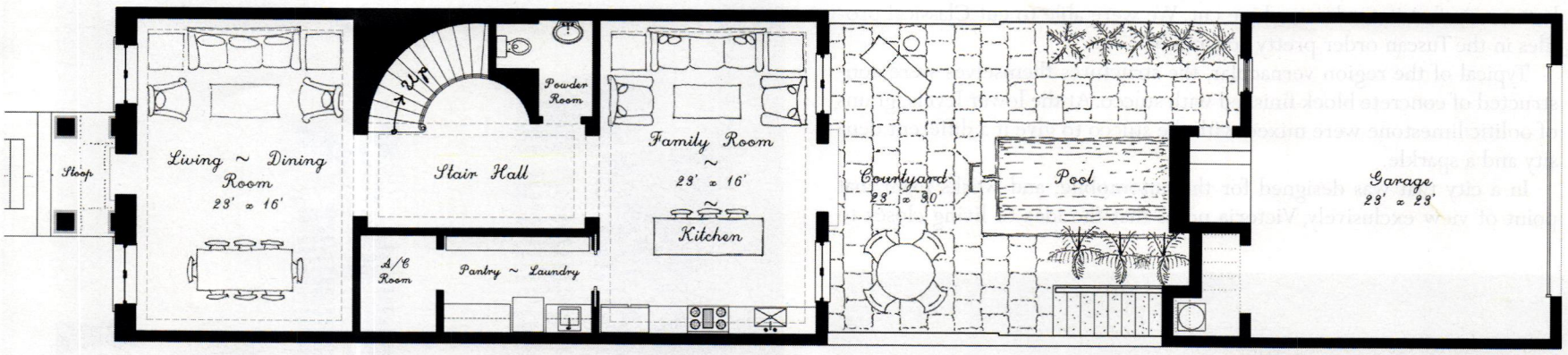
The five completed townhouse units feature 23-ft.-wide-by-53-ft.-deep main houses along Almeria Avenue, 23x30-ft. central courtyards and 23x23-ft. rear garages opening on a back alley.

Almeria Row is located in a zoning frontier. According to the City of Coral Gables Planning Department, the site itself is designated for low-density, multi-family residential use; the 5,000-sq.ft. lots on the south side of the street are designated for low-density, single-family residential use; and the block to the north is designated for medium-density, multi-family residential use. Prior to the development of Almeria Row, the five 5,000-sq.ft. lots of the site were occupied by three two-story apartment buildings; under the existing land-use regulations in Coral Gables, it could have accommodated an apartment building with up to 17 units. DLGV's proposal, which required a change to the minimum-size-parcel zoning regulation to halve the lots and create ten 23-ft.-wide-by-120-ft.-deep townhouse-friendly parcels, was approved by the Coral Gables City Commission in 2005.

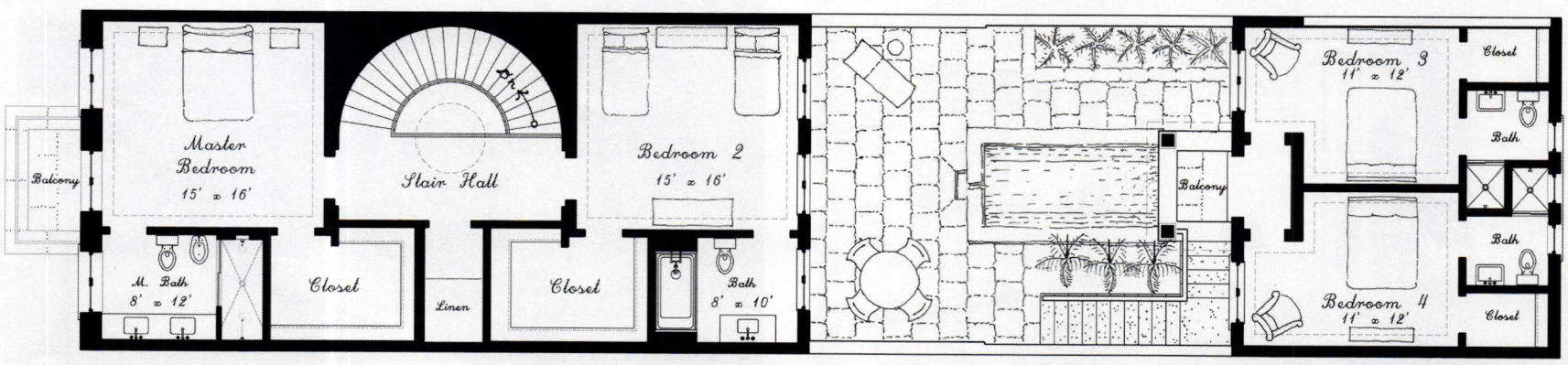
The design of the townhouses themselves drew on a variety of precedents. DLGV studied the work of architects such as Mott B. Schmidt, who designed French Village City, one of the six period-revival villages in Coral Gables, and whose work in New York City included townhouses, apartments and, perhaps most notably, the Wagner Wing at Gracie Mansion. Victoria notes that because of the geography and climate of south Florida, Almeria Row could not be built like the classic townhouses of Chicago, New York City or Boston. "Something had to be different in order for them to work – it's a question of light and ventilation," he says. "So we combined the Anglo-Saxon model that we know from American cities with a Caribbean/Spanish model, which eventually took us to Andalusia, Spain, where there is a townhouse-like house that has a small courtyard. The courtyard makes all the difference for that climate, because it offers ventilation and it allows for light to be introduced to the middle of the building. If the building gets too deep without direct light, it begins to get very dark and uncomfortable."

"We thought that the mixture was very much in keeping with Merrick's own ideas," continues Victoria. "In fact, he was awarded a medal by King Alfonso XIII in Spain for his commitment to the propagation of Spanish architecture."

In each of the five completed units of Almeria Row, central courtyards separate the main houses from the rear garages. The 23x53-ft. main houses feature living/dining rooms separated from family rooms/kitchens by



First Floor Plan



Second Floor Plan

The first floors of the main houses feature living/dining rooms and family rooms/kitchens separated by central stair halls; the family rooms/kitchens open on the courtyards. The second floors of the main houses include two bedrooms; two more bedrooms occupy the second floors of the two-car garages.

Above and right: The central courtyards, which separate the main houses from the rear garage structures, include small pools and provide the houses with light and ventilation.

central stair halls on the first floors and two bedrooms on the second floors. The family rooms/kitchens open on 23x30-ft. courtyards, which include small pools. The 23x23-ft. rear two-car garages include two additional bedrooms and bathrooms on the second floors, which are accessed from the courtyards by sets of stairs. The garages are accessed by a rear alley, which means the front of the townhouses remain free of automobiles. "The units are very open, very bright and very comfortable," says Victoria. "They are very simple, they are sparse and they are not ostentatious. The detailing is very conventional without being cheap or ordinary."

The front façade of Almeria Row features Classical detailing – porticoes, architraves, window surrounds, lintels and sills – realized in Coralina stone from the Dominican Republic that was supplied by the Pan American Marble and Stone Company of Miami. "Geologically, the Florida peninsula shares much in common with the Caribbean, primarily in the oolitic limestone formations," says Victoria. "If you dig a little bit here in Coral Gables, you're going to find this oolitic limestone. But it happens in different densities – it consolidates at different rates in different parts of the Caribbean. So for some time now, we have been importing stone from the Dominican Republic, where you can find the same oolitic limestone as we have here, only denser. So it can be carved much better – in fact it can be machine cut. We were able to cut Classical profiles in the Tuscan order pretty accurately."

Typical of the region vernacular, the structures themselves were constructed of concrete block finished with stucco. At the lower levels, grains of oolitic limestone were mixed with the stucco to give it a different density and a sparkle.

In a city that was designed for the automobile, and works from that point of view exclusively, Victoria notes that the idea of living closer to downtown is a step toward living more sustainably. "One of the problems that we have in south Florida is that you need a car to go get a gallon of milk – if you don't have a car, you can starve to death," he jokes. "We don't have anything against cars, we just don't think they should overwhelm us. People are fed up with traveling an hour or an hour and a half every day to work. As in so many other American cities, the real estate that has been spared from devaluation is real estate that is close to American downtowns. So we think that people will want this rather than the previous options."

In this sense, Victoria hopes that Almeria Row, and townhouse projects like it, can provide an answer for a nation searching for less wasteful ways of living. While it is the product of a rare instance where a city, its citizens, a developer and an architect were able to find common ground, it soon may not be the only new townhouse in Coral Gables. "The developer has other properties and has plans to build other townhouses, so this is a housing type that we hope to develop further." *–Will Holloway*

The interior spaces are simply detailed and bright; the open family rooms/kitchens spill out into the courtyards.

Each townhouse unit has four bedrooms and three-and-a-half bathrooms – providing the amount of space normally associated with suburban single-family residences within close proximity to downtown Coral Gables.

New Design & Construction – more than 5,000 sq.ft.

Winner: Neumann Lewis Buchanan Architects

Storybook Beginning

Project: Vandalia, Shepherdstown, WV

Architect: Neumann Lewis Buchanan Architects, Middleburg, VA; Andrew Lewis, AIA, partner in charge

Contractor: Michael F. Taylor, Inc., Shepherdstown, WV

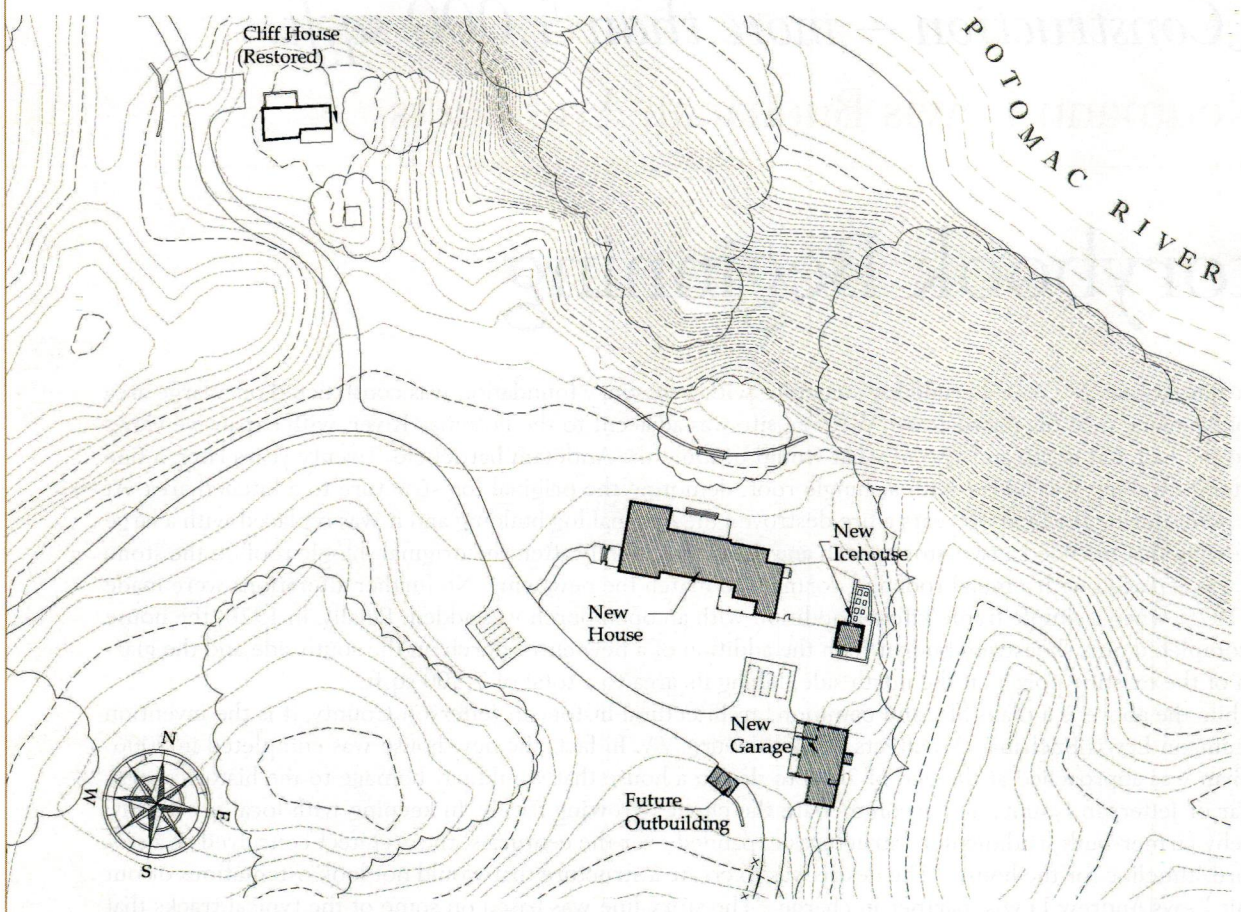
In approximately 1760, a crude log structure with a masonry foundation was constructed on a large area of farmland near Shepherdstown, WV. The site was adjacent to the Potomac River, with expansive views to the east and north and also of what would become the Antietam battlefield. Twenty years later, a fine stone dwelling was added with a shingle roof, demoting the original log structure to a kitchen area. At some point during the next 40 years a fire destroyed the original log building and it was replaced with a large frame wing that included a two-story porch and dormers. Shortly after, the original shingle roof on the stone wing was replaced with a metal roof and dormers to match the new wing. No further alterations were made until 1875, when a simple frame kitchen addition with an open porch was added. Finally, in 1920, the house was completed on a shoestring budget with the addition of a new entry porch on the south side and the glazing in of the existing porch on the north side, taking its area to a total of 7,500 sq.ft.

While the above is a plausible, and common, architectural history in Jefferson County, it is the invention of Neumann Lewis Buchanan Architects of Middleburg, VA. In fact, the new house was completed in 2006. The firm was approached at the end of 2000 to design a house that would pay homage to the historical vernacular of Jefferson County and accommodate the client's growing family. In keeping with local precedent, whereby farmer-built, rudimentary structures expanded over the centuries, the architect conceived of a storyboard/timeline for the house. "The desire was to create a structure that would not look ostentatious or out of scale," says Andrew Lewis, partner in charge. "The story line was based on some of the typical tracks that you would find in the way that these farmhouses were settled – the stone front wing being the second phase. We decided that this was the most authentic scenario, and it worked with another desire we had, which was to shelter much of the building from view."

A modest three-story front elevation of dolomitic limestone conceals much of the house, which telescopes behind it to the east. This façade is, according to Lewis, the "first shot at credibility," so a 10-in. stone veneer conveys the needed depth and weight. Finding the right stone and achieving an authentic patina was critical. The native dolomitic limestone is a deep blue-gray color that develops a powder-gray patina over many decades. To achieve a traditional appearance, the stonework had to be completed with minimal damage to unworked stone faces and appropriate patina treatments needed to be developed.

The client, contractor and architect worked extensively to source the required stone from numerous old stone barns and walls (slated for demolition), which was then shipped to the site in hand-packed apple crates. Despite their efforts, there remained a deficit of stone of adequate size for the corners. Luckily, the Alverson Quarry in upstate New York proved a geologically similar source. Once the stone was onsite, Lewis

Neumann Lewis Buchanan Architects designed this 7,500-sq.ft. house outside of Shepherdstown, WV, to appear as if it had originally been built in 1760 and subsequently expanded. *Photo: Andrew Lewis*



The new house and outbuildings sit quietly within the site, which is adjacent to the Potomac River and the Antietam battlefield and is home to an existing property, the Cliff House. *Site plan: courtesy of Neumann Lewis Buchanan Architects*

To ensure an authentic appearance, the firm avoided perfect finishes on the masonry, mortar and pointing; the architect worked on this gable-end marker block himself, using the "wrong tools." *Photo: Andrew Lewis*

researched various methods, including ammonia and oxalic acid washes, to rebuild the gray patina on critical faces and end cuts. "It was quite a process," says Lewis. "And once you work the face of that gray stone it is basically black on the inside. Once we found it, we had to get it there with as little damage to the faces as possible. We were also looking for flat faces, which was an added challenge. In the end, we probably used about a third of what we brought to the site. It was an expensive challenge."

While gathering the limestone for the façade required a trip to the Northeast, the firm was able to find the step blocks for the porches closer to home. By pure luck, Frazier Quarries in nearby Harrisburg, VA, began to quarry and cut dolomitic limestone blocks again after years of producing gravel. "As far as we know this is the only quarry in the United States currently doing so," Lewis says.

The firm was careful to avoid perfect finishes on the masonry, mortar and pointing – a dead giveaway on modern structures. However, convincing professional stonemasons that a certain level of sloppiness was not only acceptable, but desired, proved a challenge. The gable-end marker block was a case in point. "There is a history of farmers carving their initials and the date into the corner block, and we wanted the house to have that handmade appearance," says Lewis. "But when the stonemasons did it, it looked too perfect, too funereal." In the end, Lewis took matters into his own hands: "I just took a couple of blocks of stone home and went hacking away. I wanted it to be done with the wrong tools for the job, because the farmer wouldn't have had stone chisels, he would have had an old screwdriver or a leftover dinner knife."

Behind the façade, "subsequent" center and rear frame wings form a modern interpretation of the shotgun house. The two-story frame wing with a double-height porch culminates in a story-and-a-half frame kitchen wing with a glass-covered porch. Strong emphasis was placed on the connection between spaces and strong sight lines through rooms, capturing the views of

The den anchors the middle wing of the house to its target mid-19th-century date with a mantel, casings and window and door detailing that reflect the period. *Photo: Walter Smalling*

the river and the nearby "Cliff House" property (which was restored by the architect in the course of the project). The adjacent garage and outbuildings provide space for visitors and help create the ensemble effect typical of farmhouses in the region.

Deliberate differentiations between the sections convey the timelines expressed in the storyboard. Both the middle and kitchen wings are finished with lap siding, but the "older" middle section's heavier butt, thicker end and wider exposure suggest that it was constructed in the mid-19th century.

Similarly, the interiors anchor each wing to its proposed timeframe. The stone entry area utilizes simple, three-part casing with ovolo-style backband, and interior details in the living room are modeled after local, late-18th-century precedents. The chimney mantel, breast and crown moldings feature hand tooling by Cochran's Lumber of Berryville, VA, and a period-appropriate Rumford-style firebox with a black-plastered surround. Custom windows by Sun Architectural Woodworks of Baldwin, ME, were glazed with a mix of light and heavy restoration glass and flanked by operable shutter panels.

Local craftsman Dan Tokar designed a variety of light fixtures for the house, based on regional precedents and sketches by the architect. *Photo: Andrew Lewis*

Right: The interior main-stair railing and wainscoting were milled from local black walnut and deepened with a walnut stain brewed by the architect from walnut hulls collected on site. *Photo: Walter Smalling*

The mix of glass helped strike a balance between historical character and visibility. "We had some that were all heavy restoration glass and they were so distorted that it was literally like trying to see through an ice cube," says Lewis. "So we swapped some of the panes for glass that had a softer wave, and it was very effective."

As the house progresses to the center wing, the interiors evolve into a later, Victorian style, with more elaborate casing and built-in bookshelves. Though the target date for this section is 1820, in its local context, it appears to have been spruced up slightly later. "Shepherdstown had a 'lost horizon' effect, whereby trends hit 20 or 30 years later," says Lewis. "The idea was that this wing had been updated at some stage after its construction. It's a little more fussy and decorative than the farmhouse style of the stone and kitchen wings, which are simpler and more stripped back, as farmhouses were in this area." The interior main-stair railing and wainscoting were milled from local black walnut darkened with a walnut stain, which was brewed by Lewis from walnut hulls collected on site.

According to the storyboard, the access road and therefore the front elevation was once on the opposite side, so the kitchen porch is enclosed in glass to suggest that it was originally open. "This section is supposed to be the most modern, so it is 'quirkier' and not as perfectly resolved," adds Lewis. Beamed ceilings and tobacco-wood flooring differentiate this wing from the middle, and the porch is used as an informal dining space.

Local metalworker Dan Tokar of The Willow Forge in Shepherdstown created a variety of lighting fixtures based on sketches by Lewis. Some of the larger fixtures accommodate supplemental, concealed standard lamping, and all draw on regional precedents and antique details. The preliminary designs were deliberately loose. "Dan is a very creative craftsman, so we wanted to leave some wiggle room for him to put his stamp on things," says Lewis. "Most of the time, our drawings are done on the computer and meticulously detailed and noted, but for this we hand drew them, and in such a way that Dan wasn't meticulously replicating them. He changed backplates and details like that, and I think it's all for the better."

In the proposed timeline, the roof evolved from rough wood shingle to a standing-seam metal roof in the mid-19th century. While the owner wished to have a maintenance-free, "100-year" roof, Lewis was wary of falling foul of regional precedent with materials that appeared too brash. Terne-coated stainless-steel (TCS) roofing supplied by the Follansbee Co. of Follansbee, WV, was selected for its durability and fast-forming soft-gray patina, and its similarity to lead-coated copper, which is common throughout the area. Cross seams were incorporated into the main roof to imitate sheet-stock roofing, rather than coil stock, which would not have been available at the supposed time of construction. The main roof is mechanically vented via a plenum beneath the ridge, which ducts down through the exterior walls and vents below the porch space.

The new structures maintain a respectful relationship with the Cliff House, situated approximately 275 ft. away. On the opposite side, the new icehouse creates an implied corner between the house and garage, thereby integrating the new buildings into the site. It is inspired by local Jefferson County precedents, with tapered slits and coved interior stone jambs. The attached wall and recessed well disguise mechanical and electrical equipment, including the back-up generator. Like the icehouse, the adjacent garage and guest house recall the main house with limestone blocks, board-and-batten siding and standing-seam roofing. It is banked into a hill at the rear of the site and houses a guest suite on the second floor, discretely accessed by way of a series of winding, cut-limestone blocks.

Over the course of the project, the owner became quite a scholar of local Jefferson County architecture and a valuable resource to the firm. "The design of the most of the interior detailing was largely informed by his research," says Lewis. "As the project progressed he developed a passion for regional construction. By the time we were in construction, he had started working on a book, *Uncommon Vernacular – The Early Domestic Architecture of Jefferson County, WV, 1750-1835*, documenting 100 noteworthy structures within the county. He has become quite the expert." – *Lynne Lavelle*

The "working" side of the house illustrates the three-part, shotgun phases, which appear to have been built over many years. *Photo: Andrew Lewis*

New Design & Construction – less than 5,000 sq.ft.

Winner: David Jones Architects

On the Waterfront

Project: Beach Cottage, Dewey Beach, DE

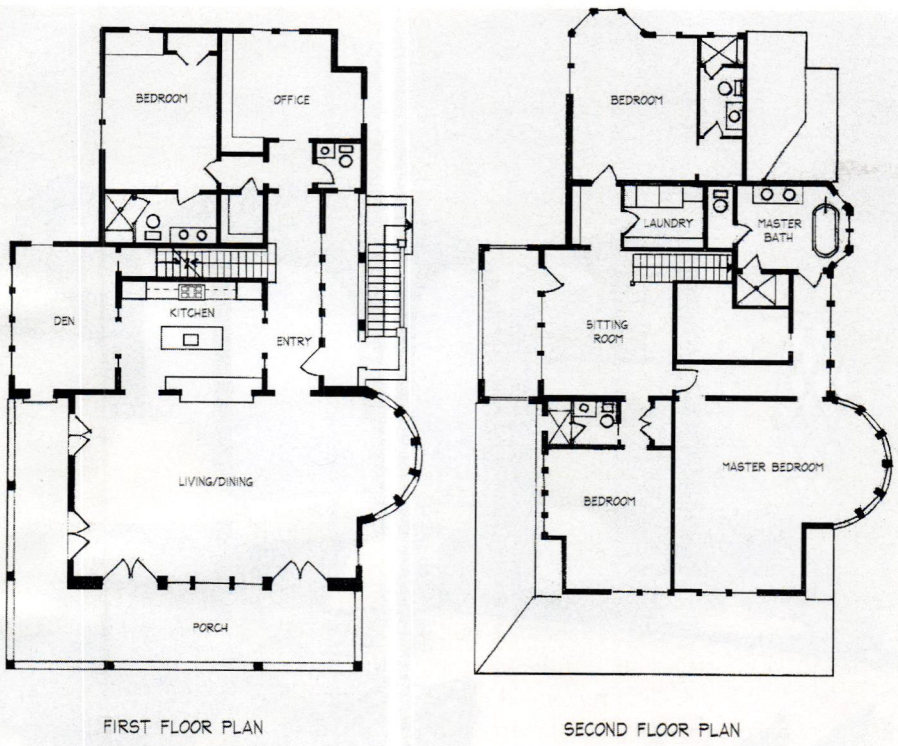
Architect: David Jones Architects, Washington, DC; David Jones, principal; Wouter Boer, project architect; Nick Bernel, staff architect

General Contractor: Beachwood Builders Inc., Showell, MD

Along with Lewes and Rehoboth Beach to the north and Bethany Beach to the south, the coastal Delaware town of Dewey Beach is a summer mecca for urbanites from Philadelphia, Baltimore and Washington, DC. Stretching for a mile along a thin strip of land between Rehoboth Bay and the Atlantic Ocean, Dewey Beach is a mere two blocks wide with a year-round population of just over 300. During the summer months, the population swells to the tens of thousands as visitors flock to local beaches and the bars, restaurants and music venues along the town's main street. Many of those establishments are owned by a local entrepreneur (and former Dewey Beach mayor) who, in 2003, approached Washington, DC-based David Jones Architects (DJA) with a specific goal in mind – to build a beach house that would make an architectural statement amid the nondescript cottages built in the town since the 1940s.

The client had grown up in North Easton, MA, which is renowned for its collection of H.H. Richardson buildings (the Ames Free Library, the Oaks Ames Memorial Hall, the Ames Gatehouse, the railroad station and a residence), and maintains an affinity for the historical architecture of New England. So, as a point of departure, DJA principal David Jones and the client pored over McKim, Mead & White monographs, Vincent Scully's *The Architecture of the American Summer: The Flowering of the Shingle Style* and a stack of other Shingle Style resources. With Jones' encouragement, the client also visited several iconic houses, including McKim, Mead & White's Isaac Bell House in Newport, RI, and Richardson's Stoughton House in Cambridge, MA.

On a beachfront plot in the resort town of Dewey Beach, DE, David Jones Architects designed a 4,100-sq.ft. residence that was inspired by late-19th-century Shingle Style houses, notably the works of McKim, Mead & White. *All photos: Robert Lautman*



The first floor (left) is composed of a large living/dining room and connected kitchen space, a den, guest bedroom and home office; a large screened porch wraps around the living/dining room to the east and south. On the second floor (right), the master-bedroom suite has views to the east and north. *Floor plans: courtesy of David Jones Architects*

Seen from the beach, the east façade is defined by a single large gable characteristic of many iconic Shingle Style houses. The screened porch provides an outdoor room overlooking the beach that is protected from the sun.

Situated on a corner property, DJA's design of the resulting 4,100-sq.ft., Shingle Style-inspired house addresses both the beach to the east and a beach-access road to the north; the firm used the site to create two quite different façades. A single broad gable – characteristic of many Shingle Style houses – and a first-floor screened porch face the ocean. On the north side, a more energized composition – a large tower, an asymmetrical gable, a projecting second-floor bay window and a recessed entry porch – addresses the street. "[The north façade] is longer, and we wanted to break it up and give it more volumetric interest, as in many of the original Shingle Style homes," says Jones. "Its large gable is also asymmetrical – it's higher on the ocean side and sweeps down to the west, leading the eye from the street out to the ocean."

Ribbons of dark-green-painted windows on the first and second floors tie the tower and the bay window in with the façade. On the east and west façades, decorative panels feature an anchor motif; they are based on detailing that was common on Shingle Style houses of the 1880s and '90s. Trim bands and variations in coursing enliven the shingled façades. The multi-paned windows frame views and give a sense of enclosure. Nautical motifs inform the details, including the decorative panels and a newel at the sidewalk that was inspired by a lighthouse.

Because it was to be used year-round, the client wanted a house that would take advantage of the view of the beach and ocean while providing shelter from the summer sun and harsh winter winds. The program called for a living/dining area and an open kitchen as one large room facing the ocean on the first floor. The tower on the north façade allows views from this room down the beach and the

The ribbon of windows on the second floor of the west façade wraps around a bay window and includes a decorative panel with an anchor motif.

Most houses in Dewey Beach are raised on pilings to protect against potential hurricane damage; DJA's design features breakaway construction on the lower level to make the house appear as if it extends all the way to the ground. An alternating pattern of shingles differentiates it from the upper levels of the house.

Above and right: The open kitchen and attached living/dining room create a large central space on the first floor that opens up to the screened porch and the Atlantic Ocean beyond.

street. A den, guest bedroom and a home office occupy the remainder of the first floor; the home office allows the client to view two of his establishments across the main street a block away. On the second floor, a sitting room at the top of the stairs opens onto the master bedroom, guest bedrooms and a porch with ocean and sunset views.

Because of the threat of storm surges from hurricanes, the ground floor of the house is not habitable. A common response in the area is an open-air area below the house with pilings supporting the first floor; in this case, breakaway walls enclose a grid of pilings at the ground level that support the house above. "If there's a hurricane and the ocean comes over the dunes," says Jones, "it will rip away all of those walls on the ground floor." The walls also serve to visually anchor the mass of the house to the ground; DJA specified an alternating pattern of shingles around the ground level to differentiate it from the upper levels of the house.

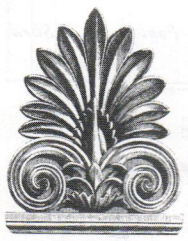
To complicate matters, the building code of the town of Dewey Beach stipulates that the height of a structure cannot exceed 30 ft. "When the ground floor is devoted to letting the ocean go through and the peak can only be at 30 ft., the second floor is necessarily almost an attic floor," says Jones. "It was a challenge to have these large gables but yet stay within the height limit. Because of that limit, we're seeing a number of pseudo traditional houses with flat roofs – and a traditional house with a flat roof isn't always successful. This house shows that you can have large gables and still obey the height limit."

Jones points out that the firm spent a great deal of time composing the massing of the house – which was completed in 2007 – noting that going through many sketches and several study models was a fun learning exercise for everyone involved. He and the client are delighted with the result, and he says that people come from Lewes and Rehoboth Beach just to have a look at the architectural statement. The Dewey Beach house is also the third Palladio Award-winning design for David Jones Architects – the firm was recognized in 2003 for a new stone farmhouse in McLean, VA, and in 2006 for a new informal English-style residence in Chevy Chase, MD. *–Will Holloway*

Completed in 2007, the Shingle Style residence has created quite a buzz in Dewey Beach, drawing visitors from neighboring towns and illustrating an alternative to the typical houses in the town.

Sympathetic Addition

Winner: Ferguson & Shamamian Architects, LLP



Project: Pepperidge Farm, Fairfield, CT

Architect: Ferguson & Shamamian Architects, LLP, New York City, NY; Oscar Shamamian, AIA, partner in charge; Stephen Chrisman, senior associate

General Contractor: The Tallman Building Company, Westport, CT

Added Ingredients

In 1937, a housewife and mother of three named Margaret Rudkin baked her first loaf of bread at her home on Pepperidge Farm in Fairfield, CT. Rudkin, a 40-year-old ex-banker, had been moved to perfect a preservative-free bread after discovering that her asthmatic son was allergic to commercial brands. Armed with a recipe from an old cookbook, a coffee grinder and whole wheat from a local feed store the novice baker began to experiment.

Rudkin's first attempt was a stodgy one-inch-thick disaster but she persisted and found that her children needed no urging to eat the results. Local, then global, recognition followed – from a doctor's office, where Rudkin took orders from the physician and his patients, to the local markets, to articles in *N.Y. Journal* and *American* (1938) and *Readers Digest* (1939), to the company's acquisition by the Campbell Soup Co. in 1961.

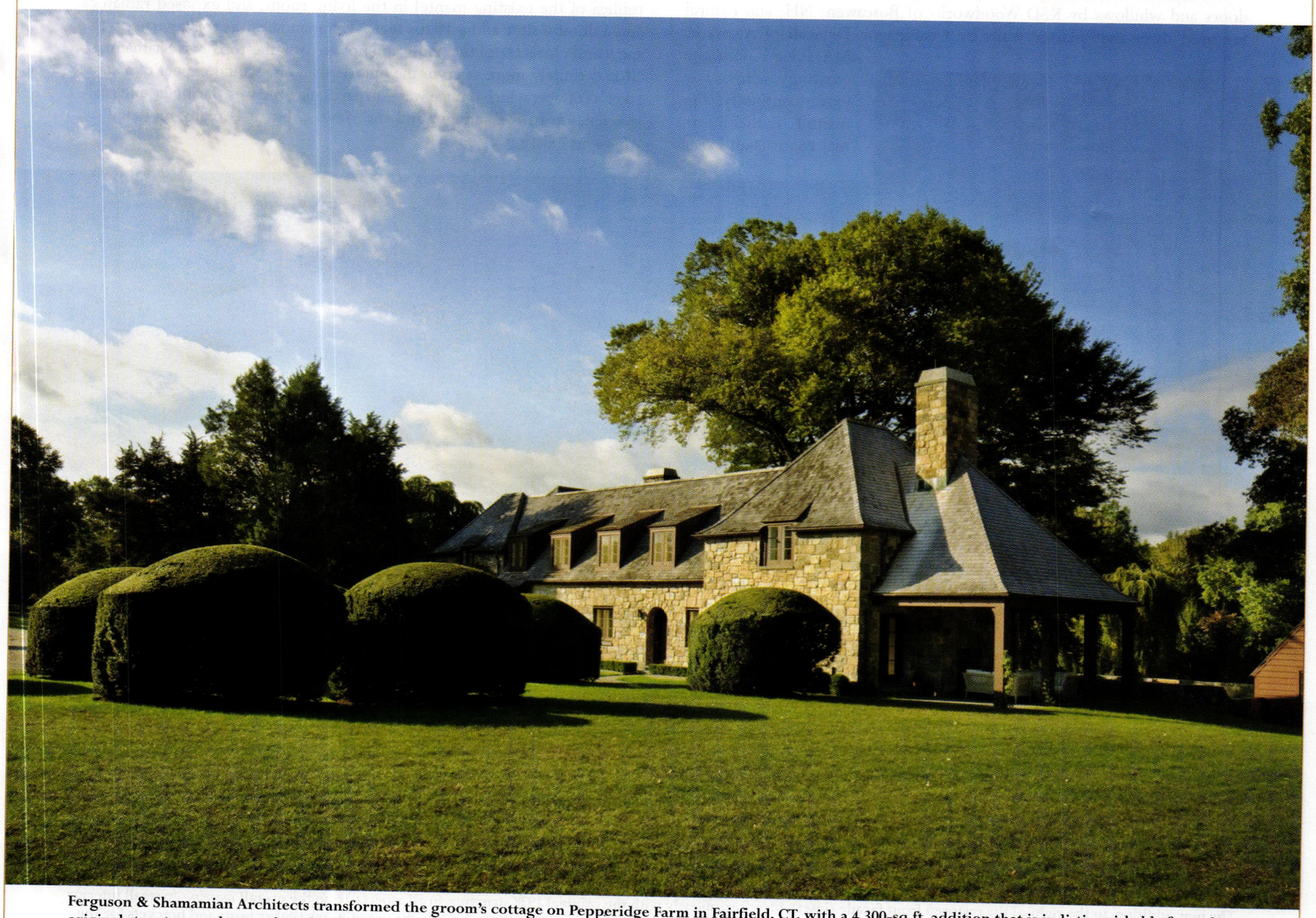
Today, "Pepperidge Farm" is a household name. Its foodstuffs are manufactured at eight facilities nationwide, employing almost 5,000 people and supplying almost 3,000 independent distributors. The estate where it all began remains and has evolved since Margaret Rudkin and her husband Henry purchased it in 1926.

The 160-acre estate originally consisted of a main house, groom's cottage, stable and carriage house with a caretaker's apartment, all designed by the noted architect Walter Bradnee Kirby, who also went on to design the Pepperidge Farm Bakery in Norwalk, CT, years later. It was named after an old pepperidge tree that grew near the family house and legend has it that Rudkin continued this association by planting a pepperidge tree in front of every new bakery she opened.

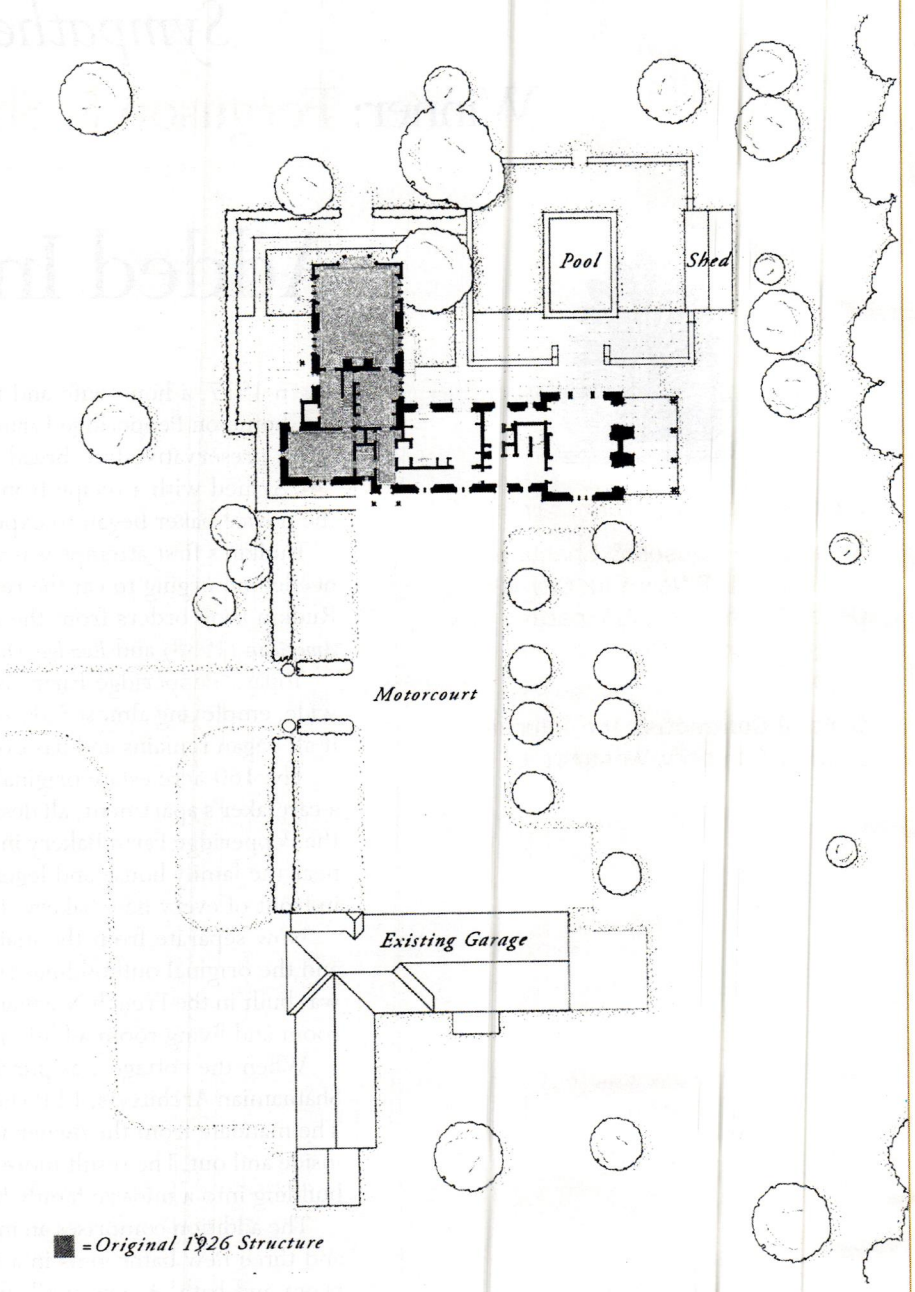
Now separate from the main estate, the groom's cottage property encompasses approximately six acres and the original outbuildings (with the exception of the stable that burned down in 1997). The cottage itself was built in the French Norman style and subsequently expanded with two small, unflattering clapboard bedroom and living room additions in the 1950s.

When the cottage was purchased in 1998, the new owner approached New York City-based Ferguson & Shamamian Architects, LLP (F&S), to remove the addition and replace it with a more substantial structure. The mandate from the owner was clear – the addition was to follow the precedents of the existing structure inside and out. The result more than doubled its square footage and, in essence, elevated it from a subservient building into a midsize family house in its own right.

The addition comprises an informal room, kitchen and breakfast room, back stair, two additional bedrooms and three new bathrooms in a two-story wing. Renovations to the original building include the master bedroom and bath. A new pool, freestanding stone walls and a porch with a stone fireplace, plus a renovated gamecock house (now a dining pavilion), complete the composition. The 1950s addition was wholly removed



Ferguson & Shamamian Architects transformed the groom's cottage on Pepperidge Farm in Fairfield, CT, with a 4,300-sq.ft. addition that is indistinguishable from the original structure and more than doubled its size. *All photos: Scott Frances*



Now separate from the original estate, the groom's-cottage property encompasses approximately six acres and the original outbuildings (with the exception of the stable, which burned down in 1997). *Site plan: courtesy of Ferguson & Shamamian Architects, LLP*

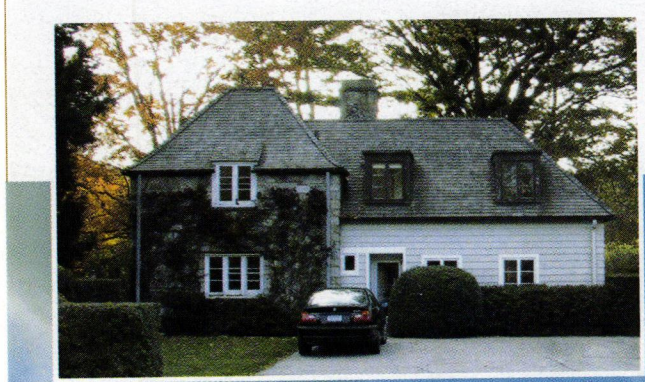
as soon as the drawings were completed. In its place on the east façade, the new addition changed the primary elevation of the house; what was considered the "side door" is now a more significant entry point.

From the beginning, this addition project took an unusual tack. "The idea was not that it had evolved but that it had been part of the original structure in 1928," says Oscar Shamamian, partner in charge. "It was different from most of the addition projects that we do in the sense that it was completely transformational. We took a fragment of the house and extruded it into something that was greater or equal to the existing piece. It was not just a sunroom or a bedroom, it was a place to create something completely new while retaining the fabric and footprint of what was existing, and existing quite beautifully."

Using the parameters of the existing vocabulary as a "paintbrush," F&S designed an addition that was thoughtful, functional and appropriate to the owners' program. The simple massing, shed dormers and rough stone of the existing cottage was extended, while the porch's heavy timber posts and brackets reference the main estate house. A second tower element was added at the termination of the new wing to echo the existing tower structure visible from the motorcourt, and window, door and dormer details were all repeated from the originals. "In many of our projects where we do additions to historic houses or older houses, the addition is considered secondary to the main house in terms of massing and detail," says Stephen Chrisman, senior associate at F&S. "This was very different in that regard. It was a true extension, where the stonework was continuing, the roof massing was continuing, and many of the exterior and interior details were incorporated."

The firm completed a series of stone mock-ups with Romano Construction of Norwalk, CT, before settling on a perfect match. "Together with the owner, we were very particular that the stone had to match perfectly," says Chrisman. "Same color, same textures, same jointing, same sizes, same mortar. And today, when you go to the west side of the house, on the inside corner, you really can't tell the difference between the existing/original stone and the new stone."

The interiors remain very low key, shifting the focus to the views outside; doors and windows by KSD Woodworks of Boscawen, NH, and natural textured three-coat plaster walls by Champagne Drywall of Agawam, MA, blend with the existing wing. For extra continuity, the mantel in the informal room is an exact replica of the existing mantel in the living room, and exposed radiators and a dumbwaiter add a 1920s feel. "The mandate was to stay true to the spirit and character of the house and not go over-the-top," says Shamamian. "It is definitely more open to the outside than one would expect of a caretaker's cottage, which it once was – in particular, the west-facing façade really opens up to the sunlight and the views – but it is really modeled on what was existing."



The new addition, to the right of the restored front façade (inset), blends seamlessly with the original 1928 structure in all aspects, from the overall massing to small interior details. On the exterior, the simple massing, shed dormers and rough stone of the existing cottage were extended, while the use of heavy timber posts and brackets for the porch is reminiscent of the main estate house.

Right: Overlooking the motor court, the airy new main hall features thick splayed window jambs by KSD Woodworks for light and ventilation.

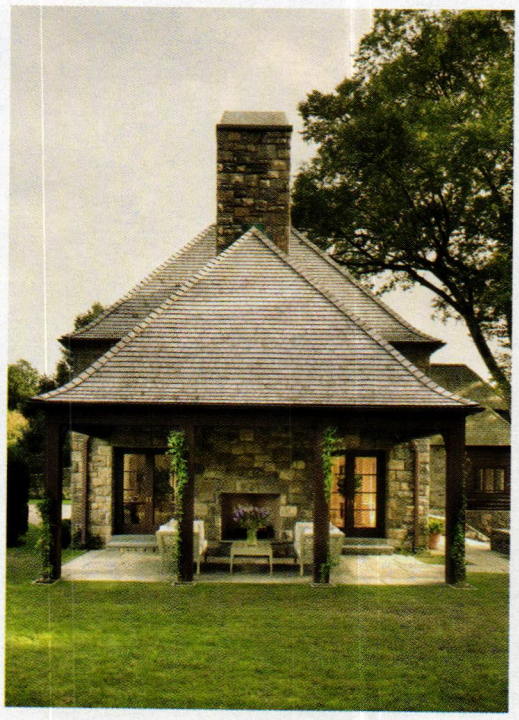
Below right: The precedents of the original structure inspired the cabinetry and hardware in the new wing; exposed radiators were incorporated to add further authenticity.

A trip to the main estate with the owner inspired the firm to construct the heavy timber exterior porch and outdoor fireplace. Here, the timbers rise up into the pitch of the roof, evoking a house of grander origins. "The idea for the porch was inherited from the main house, but we are proponents of outdoor fireplaces in many of our projects," says Shamamian. "As long as you have a chimney going up, why not add a flue? It's a great between-seasons place, and one of the more exuberant spaces in the house."

To further integrate the new wing with the existing house, a series of stone walls and three new sets of steps were constructed behind the west façade. These mitigate the level change and relate to the walls of the house. In the middle of the pool terrace, the pool and pool house (formerly a chicken coop) form an axis with the informal-room doors to become a visual focal point. Finally, a new pathway was constructed to improve access to the front, where the existing driveway was redone in oil and stone with new steel edging. "The composition of the exterior appears much more deliberate now," says Chrisman.

The new plantings, which were selected by the owner, complement the new configuration of the house and grounds. Climbing hydrangeas soften the mass of the new stone walls around the swimming pool area and the terraces, and all of the plantings surrounding the house were redone; simple forms of boxwood, filled with Ostrich ferns line the house, while the outer beds were planted with shade-tolerant Pachysandra. Existing Boston ivy was replenished and Clematis and Akebia vines were planted on the heavy oak timbers.

Completed in June of 2007, the project reimagines the cottage and its place in the hierarchy of Pepperidge Farm. – *Lynne Lavelle*



With its heavy timbers rising up into the pitch of the roof, the exterior porch and stone fireplace are evocative of the main estate house, rather than the groom's cottage.

A new pool and stone walls further integrate the new wing with the main house at the west façade.

Exterior Spaces – Gardens & Landscapes

Winner: Wadia Associates

Natural Wonder

Project: The Gardens at Gitanjali, New Canaan, CT

Landscape Designer: Wadia Associates, New Canaan, CT; Dinyar Wadia, principal; Alastair Gunn, consultant

A Japanese maple tree along with fiery orange and red tulips, bright green hostas, irises and amsonia all border boulders on either side of a streaming brook. A restored birdhouse marks the entrance of a newly created woodland walk adorned with fragrant azaleas, jack-in-the-pulpits, Himalayan lilies and Japanese lilacs and surrounded by grand old trees. An English border across from the dining loggia draws the eye further into an herb garden with espaliered pear trees, potted herbs and a moss-covered herringbone brick path. This combination of elements creates a tranquil oasis at the New Canaan, CT, English Cottage home of Gool and Dinyar Wadia. As the principal of New Canaan-based Wadia Associates, Wadia decided to take on the challenge of designing his own garden.

The Wadia home, named Gitanjali (after an Indian poem), sits in the middle of a 10-acre plot and every room has a unique garden view. The 5,500-sq.ft. house was built in 1760 as a barn and was converted into a guest house in 1860. The main house was torn down and the guest house and its gardens suffered years of neglect. The mature plantings of the original owners were covered in poison oak and ivy. "There was no garden and the house was falling apart," says Wadia. "What appealed to me were the large trees and also the property had a tranquil feeling to it." Indeed, the house is surrounded by beech trees, magnolias, oaks, cedars, hickories, white pines and a 200-year-old ash tree. Wadia opted to restore and add to the house rather than tear it down. "The location of the house was perfect," says Wadia, "and it had nice underpinnings." The trees dictated the extent of the addition. A 100-year-old viburnum standing near the south side of the house prevented the new kitchen and breakfast room from extending further out. The garden is composed of several smaller gardens: the brook garden, a woodland walk, an English border, the herb garden and a peony garden.

"Our aim was to create a garden that was sympathetic to the Arts and Crafts style," says Wadia. The house reminded him of those found in old English villages, such as Thaxted and Chipping Camden, where most of the homes are adorned with informal gardens. Since the house is in the English Cottage style, Wadia decided that an informal garden was suitable. "Most of it is really a loose informal garden – I would say 90 percent of it," he says. "A 'boxwalk' connects the back of the house to the recently restored teahouse; this is the only slightly formal portion of the garden because of the defining edge of the boxwoods."

The teahouse acts as the focal point at the end of the boxwalk, drawing the eye from the living-room French doors. The boxwoods on either side of the formal path leading to the teahouse were part of the property and were carefully nurtured back to health. In between the boxwoods, Wadia experimented with different plant species, which didn't grow. "Finally, we tried an 'Endless Summer' hydrangea," he says. "The flowers bloom on new wood instead of old wood, so even if the old wood dies we can still enjoy beautiful blossoms."

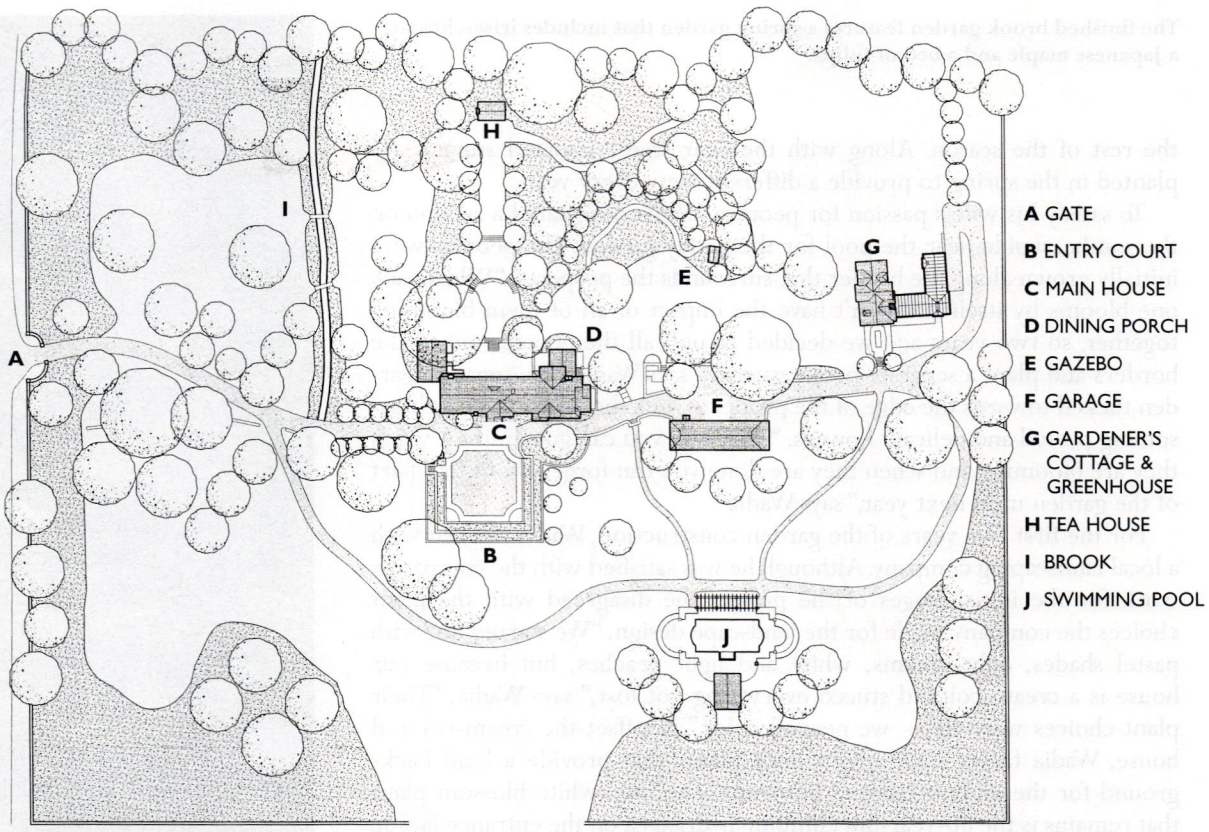
The gardens of the New Canaan, CT, home of Dinyar and Gool Wadia were designed by Wadia Associates, also of New Canaan, to provide a unique garden view from each room in the home. *All photos: Jonathan Wallen*

Like the house, the teahouse foundation was in great shape. A new Vermont-slate roof was installed on top of the existing roof; a ¾-in.-thick slate was used instead of the more common ⅜-in.-thick slate. All the metal doors and windows were refurbished with the exception of the main door, which was still in good condition. The fireplace was replaced and the surrounding wall was paneled in wood; the remaining walls were covered in stucco and a new bluestone floor was laid.

Next to the teahouse, on the south side, is the entrance to the newly created woodland walk. Wadia restored the existing birdhouse at the entrance of the walk. A winding grassy path leads to a large magnolia, a paperbark maple, redbud, stewartia and a pink dogwood. Tucked between the trees are jack-in-the-pulpits, Japanese lilacs and azaleas.

"The most interesting part of our garden is actually the brook garden," says Wadia. The brook was once a drainage ditch located on the northeast side of the house that directed rainwater and subsurface water from the meadow to the nearby Five Mile River. It was part of wetlands flagged by the Environmental Commission. "It was awful looking," says Wadia. "The choices were to leave it the way it was or, with a special license, do a wetlands enhancement plan to make it look like a brook garden." After doing some research on brook gardens, Wadia decided it was the best solution. "We dug the trench wider and boulders were strategically placed," he says. "Luckily we have natural water flowing into our property for most of the year, but it dries up in July and August. During the dry season, our wetlands-loving plants rely on our backup pump, which keeps the water flowing." Plants that bloom during different seasons are tucked between the boulders to give the brook a lively look year round. In the spring, a large patch of daffodils and tulips bloom under a Japanese maple tree. Planted on either side of the brook are purple irises, maroon maiden grass, bright green hostas and amsonia.

Toward the center of the brook are two stone footbridges. "We used stones that came up during construction for the bridges," says Wadia. "It's one large piece of stone for both and they're different. There's no reason to make them the same – they're different in texture, size and color. You can actually stand on the bridge and appreciate the water cascading down, which you can't do from the side."



The house is located in the middle of the property and is surrounded by smaller themed gardens and Wadia's beloved trees. A new addition on the south side of the house overlooks the herb garden and the English border. *Site plan: courtesy of Wadia Associates*

The dining loggia at the southeast corner of the house overlooks the English border that was inspired by those found at Wisley Garden in London, England.

At the southeast corner of the house, a dining porch overlooks the English border. "This is where we spend our lives as soon as the spring arrives," says Wadia. The border is inspired by the ones found at Wisley Garden, the flagship garden of the Royal Horticultural Society in England and one of Wadia's favorite destinations in the UK. Plants that suited Wadia's taste were selected with the guidance of David Jewell, the RHS Wisley Floral Superintendent, and garden consultant Alastair Gunn. The English border is decked with purple fountain grass, sunflowers, cannas of assorted colors and bright orange ornamental ginger, all set against a deep-green backdrop of leafy plants and trees.

The kitchen and breakfast room in the new addition are positioned to overlook the herb garden and English border. The herb garden went through a number of changes before it satisfied Wadia. It started out as a rose garden with its original owners; by the time Wadia purchased the property the garden was infested with diseased roses. Since his wife loves to garden and cook, they replaced the roses with herbs. Wadia decided to plant a thyme lawn in front of the house facing south. "Since a thyme lawn requires gritty soil, we had to remove the topsoil and replace it with gravel," says Wadia. "The thyme looked beautiful early in the spring and had a nice fragrance when we walked on it, but after a couple of months it just looked dowdy for the rest of the year." After a couple of years Wadia removed the thyme lawn and replaced it with espaliered pear trees; not only do they provide color in the early spring, they also produce fruit for

The restored teahouse is flanked by mature boxwoods that were nurtured back to health; planted between the boxwoods are "Endless Summer" hydrangeas.

The finished brook garden features a spring garden that includes irises, hostas, a Japanese maple and a bed of tulips.

the rest of the season. Along with the pear trees, assorted annuals are planted in the spring to provide a different view every year.

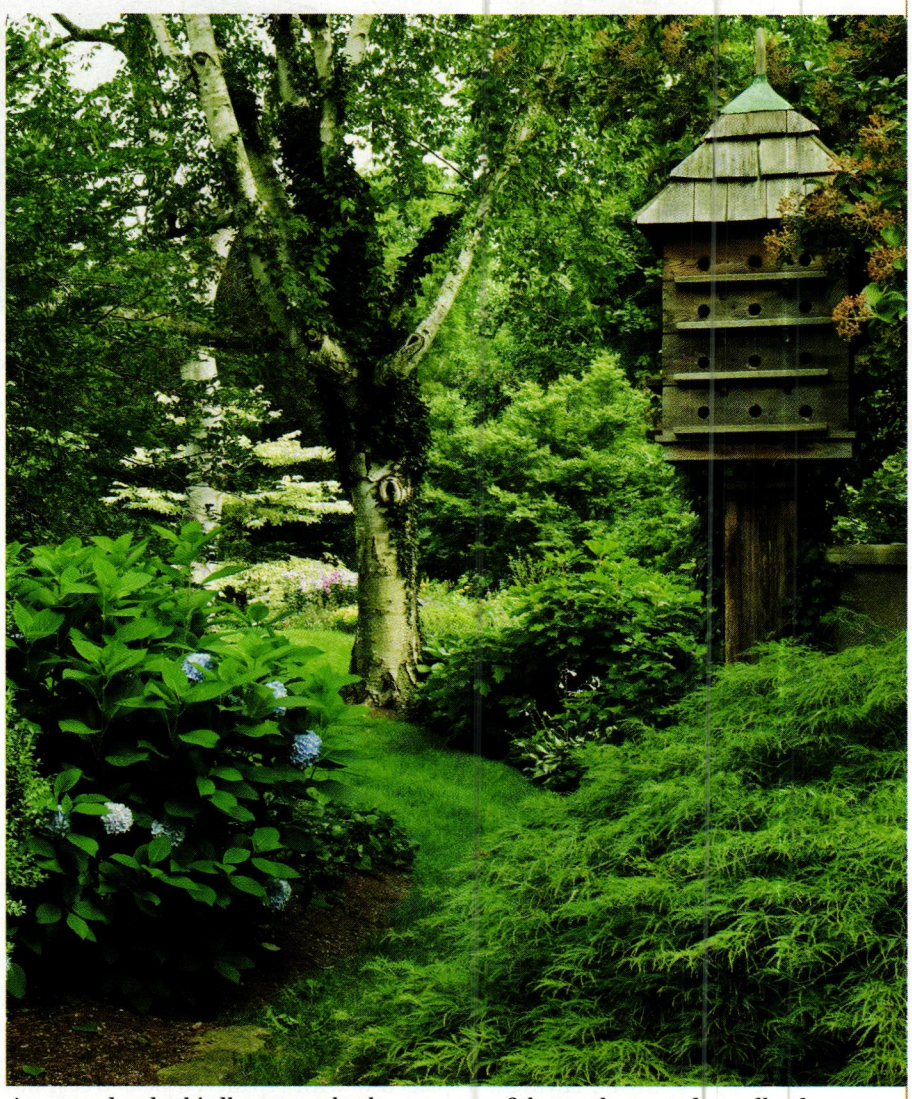
To satisfy his wife's passion for peonies, Wadia designated a section on the southeast side near the pool for the peony garden. The peonies were initially grown along the border that surrounds the property. "When each one blooms by itself it doesn't have the impact of all of them blooming together, so two years ago we decided to pull all the peonies out of the borders and plant a separate peony garden," says Wadia. The separate garden tucked towards the edge of the property suits the peonies' short blossoming period and delicate flowers. "That way you can go admire it when they are blooming and when they are done you can forget about that part of the garden until next year," says Wadia.

For the first two years of the garden construction, Wadia worked with a local landscaping company. Although he was satisfied with the company's work for the initial stages of the project, he disagreed with the plant choices the company made for the landscape design. "We started out with pastel shades, light creams, white and light peaches, but because our house is a cream-colored stucco everything got lost," says Wadia. "Their plant choices were flat – we needed color." To offset the cream-colored house, Wadia favors vivid green leafy plants that provide a bold background for the vibrant-colored blossoms. The only white blossom plant that remains is the 80-year-old climbing hydrangea on the entrance façade that was meticulously preserved by Wadia. "I used special scaffolding and tied the hydrangea to the scaffold to enable the work that was going on – the stucco work on the front of the house – and then I had the hydrangea tied back to the house," says Wadia. "It has a very deep green background so the white blossoms stand out supremely."

While achieving the right color scheme through plants can be a challenge, the maintenance of the existing plants is even more difficult. One of the two ash trees in the back of the house died two years ago due to old age. Wadia also lost several large pine trees during the winter that same year. "They got hit by lightning – pines are very susceptible," says Wadia. To replace the trees, Wadia planted new cut-leaf beech trees. Along the stone walls within the property there were clematises that died unexpectedly. "We've tried two or three clematises since and nothing has the sparkle, the vibrant color or the sizes of flowers of the former clematis," says Wadia, "so this year we're going to try something else."

The swimming pool and pool house will be the last steps of the garden construction and they are currently underway. With their completion, Wadia and his family will be able to enjoy the completed garden and the tranquility it provides. "We'll break out the champagne when it's done," says Wadia. Nonetheless, the garden planting process will be an ongoing trial-and-error routine that Wadia and his wife will enjoy for years to come. – *Annabel Hsin*

The existing 80-year-old hydrangea on the entrance façade was meticulously preserved by Wadia with scaffolding during construction.



A restored cedar birdhouse marks the entrance of the newly created woodland walk; rare jack-in-the-pulpits are planted along with the existing old ash and hickory trees.

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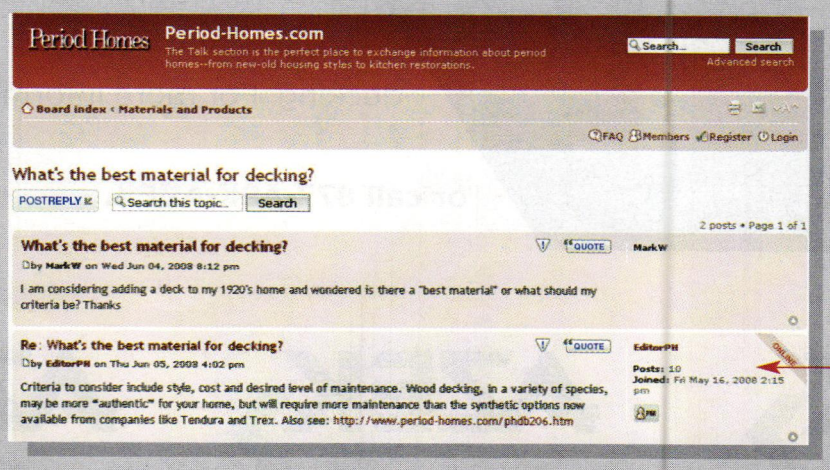
WRITE IN NO.338

Period Homes 2.0

The Period Homes *website has been revamped to offer expanded editorial coverage and an array of new features. Longtime visitors to period-homes.com will still find the product listings and information to which they have become accustomed, but the site has been redesigned to more accurately reflect the print version of the magazine in a user-friendly format.*

The existing product information – the searchable product database, supplier pages, links and product literature – is now augmented with clickable Product Galleries.

The site now includes the profiles, features, recent projects, forums and book reviews from the most recent issue, as well as the Product Report of the Month; editorial content from previous issues is also archived on the site. Other features include the Calendar of Events, information on the Palladio Awards program and information on free listings and advertising in the magazine.



The new Talk section allows visitors to discuss the magazine's contents, post questions and offer advice on materials and products, as well as post their own projects.

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CorrectPorch is a historically accurate tongue and groove composite porch board that creates a lasting impression. Our low-maintenance porch flooring offers an authentic look that is environmentally friendly, yet so durable that it will last for generations.

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WRITE IN NO. 1616

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The Traditional Building Exhibition and Conference is the largest national event for professionals and enthusiasts who restore, renovate and preserve historic buildings or build new ones in a traditional style.

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exhibition **September 19-20**

2008

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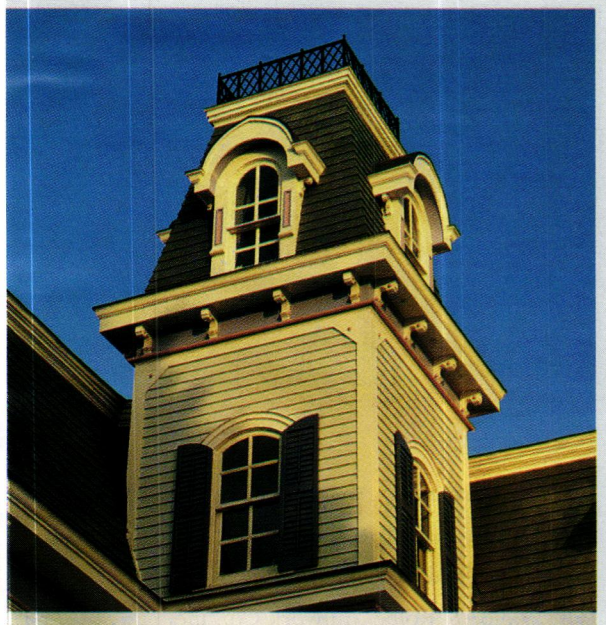

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What Will You Learn?

Webinar One, May 22

For an on-demand version of this Webinar, visit www.period-homes.com. Go to "Webinars" on the home page.

Windows and Historic Preservation Projects
Find out about the advantages and disadvantages of using wood and clad windows on your historic restoration and rehabilitation projects. Two experts discuss the details.

John Sandor, Architectural Historian, U.S. National Park Service
Steve Lien, Commercial Architectural Representative, Marvin Windows and Doors

Webinar Two

The Dos and Don'ts of Traditional Windows – July 22 at 2:00 p.m. ET
When you're specifying windows for historic projects or traditionally inspired new construction, success lies in getting the architectural details right. Learn how to make traditional window design work for you from one of the field's leading architects and a Marvin architectural design expert.

Stephen Mouzon, AIA, LEED AP, CNU, New Urban Guild
Jeff Hoffman, Architectural Representative, Marvin Windows and Doors

Webinar Three

The Science of Wooden Windows – October 9 at 2:00 p.m. ET
Why is wood still the number-one spec for in-kind window replacement on historic projects and a top choice in the market for new construction, as well? The answer is more scientific than you might think. Learn the basics of wood science as they apply to installation and performance from two prominent experts in the field.

Sandra R.F. Vitzthum, AIA, Sandra Vitzthum, Architect, LLC
Ben Wallace, Wood Scientist, Marvin Windows and Doors

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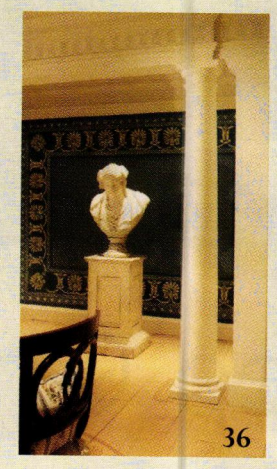
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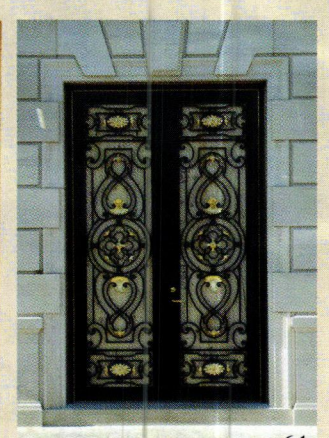
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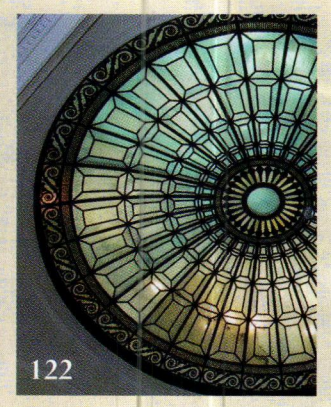
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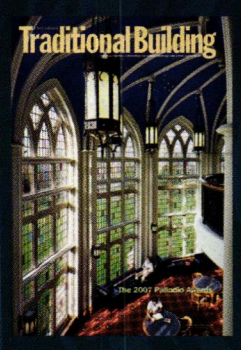
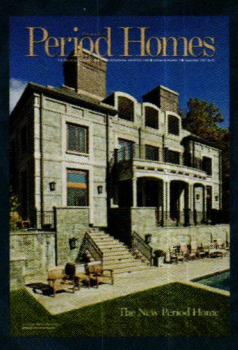
The traditional building market has emerged into a recognized and firmly established segment of the residential and commercial construction industry with more than $170 billion in construction volume. From grass roots movements in America's historic neighborhoods to a government mandated National Historic Preservation Act, Americans have a heightened appreciation for our architectural heritage and are spending money to preserve and improve it.

Americans continue their love affair with traditional architecture and traditional towns. An increasing number of new residential and non-residential buildings are designed to look historic. Whether a new old house built to fit into an existing neighborhood, a sympathetic addition to a 19th century courthouse or a traditional neighborhood development, these are buildings that call upon our architectural heritage, create a sense of place and make people feel good.

These buildings, the professionals and enthusiasts who design, build, renovate or restore them, and the products that go into them are the subject of Restore Media's magazine, conference, trade show, website and directory content.





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www.restoremedia.com

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1.800.COLUMNS
800-265-8667; Fax: 910-763-3191
www.1800columns.com
Wilmington, NC 28401

Catalog distributor of fine architectural products: Chadsworth Columns, Hartmann-Sanders Authentic Architectural Columns, PolyStone Columns, PolyStone Balustrade Series & classic pergolas; job-site delivery & worldwide shipping.
Write in No. 1580 for PolyStone; 180 for wood

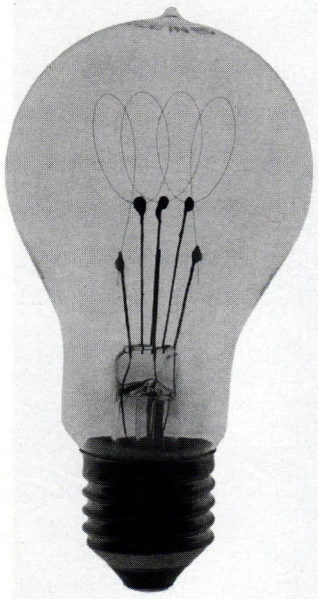
A&M Victorian Decorations, Inc.
800-671-0693; Fax: 626-575-1781
www.aandmvictorian.com
South El Monte, CA 91733

Manufacturer of architectural elements: mantels, columns, moldings, balustrades, wall caps, pavers, quoins, coping, planters, fountains & gazebos; cast stone & plaster; stock & custom designs; foam molding.
Call for more information.

This mantel and overmantel are available from A&M Victorian's new marble line.

AAMSCO Lighting, Inc.
843-278-0000; Fax: 843-278-0001
www.ferrowatt.com
Summerville, SC 29483

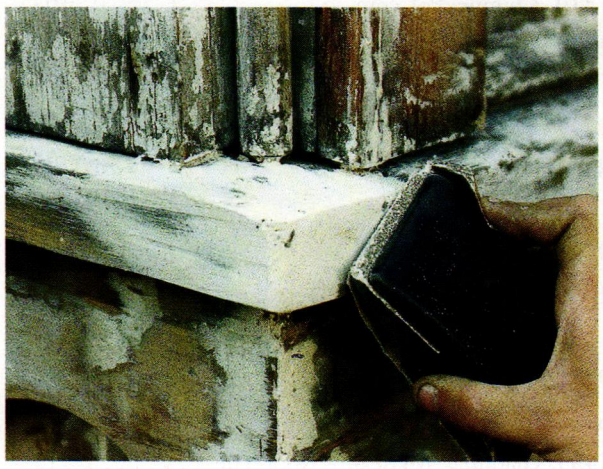
Supplier of authentic reproduction carbon- & tungsten-filament light bulbs: designs based on bulbs from the 1890s-1920s; custom Art Deco sconces & luminaires.
Write in No. 2240



This replica 16-candle-power, carbon-filament bulb, one of the first models produced by Gerald Philips and manufactured for the Electra company in Amsterdam, is distributed by AAMSCO Lighting.

Abatron, Inc.
800-445-1754; Fax: 262-653-2019
www.abatron.com
Kenosha, WI 53144

Manufacturer of epoxy wood-restoration system: LiquidWood penetrating wood consolidant hardens deteriorated wood & WoodEpox wood-replacement compound for filling & rebuilding; AboCrete epoxy patching & resurfacing cement/grout.
Write in No. 1300



Wood restoration products from Abatron are used to repair rotted wood in windows, doors, decks, columns, stairs and floors.

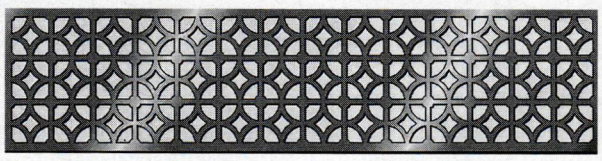
American Restoration Tile, Inc.
501-455-1000; Fax: 501-455-1004
www.restorationtile.com
Mabelvale, AR 72103

Manufacturer of custom ceramic tile for restoration & new construction: mosaics; floor, wall, subway, kitchen & bath tile; custom matching of glazed & unglazed tile; all sizes.
Write in No. 172

American Restoration Tile manufactured this 1-in. hexagonal, unglazed porcelain tile.

Architectural Grille
718-832-1200; Fax: 718-832-1390
www.archgrille.com
Brooklyn, NY 11215

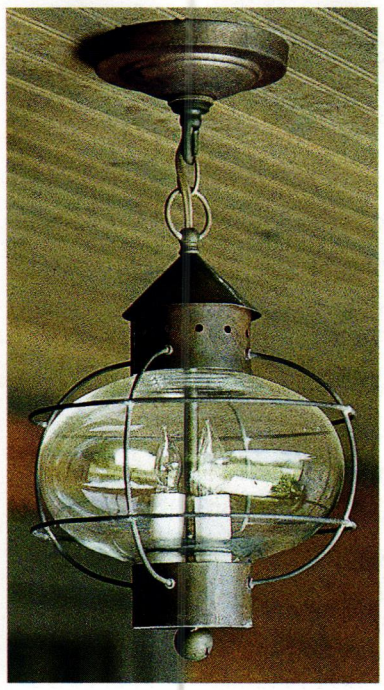
Supplier of grilles: custom perforated & linear bar; aluminum, brass, bronze, stainless steel & steel; variety of finishes; stock sizes; water-jet & laser cutting.
Write in No. 9820



Architectural Grille supplies custom-perforated grilles in a range of metals, thicknesses and finishes.

Authentic Designs
800-844-9416; Fax: 802-394-2422
www.authenticdesigns.com
West Rupert, VT 05776

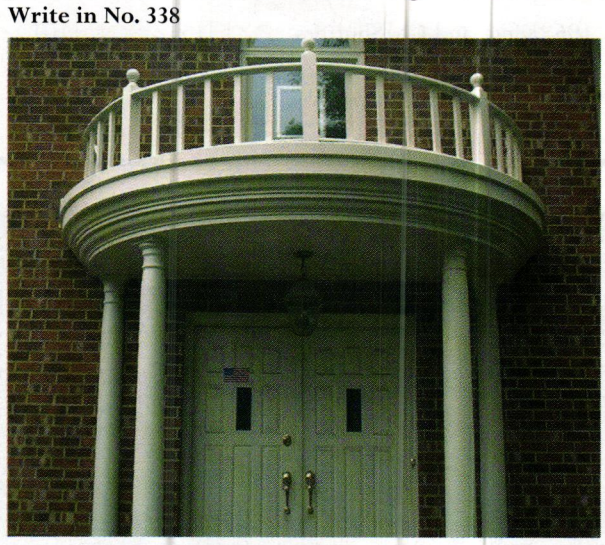
Manufacturer of Early American & Colonial lighting fixtures: brass, copper, terne metal & Vermont maple; interior & exterior mountings; CUL/UL-listed for wet & damp locations; lanterns, sconces, table lamps, chandeliers & pendants; custom work available.
Write in No. 60



This naturally aged brass-finished porch fixture, the Onion Lantern from Authentic Designs, is 11 in. tall with an 8½-in. dia.

AZEK Building Products Inc.
877-275-2935; Fax: 570-504-1215
www.azek.com
Moosic, PA 18507

Manufacturer of low-maintenance exterior building products: AZEK Trim, AZEK Mouldings & AZEK Deck.
Write in No. 338



These elements were created using cellular-PVC pieces from AZEK Building Products.

Ball & Ball Lighting
610-363-7330; Fax: 610-363-7639
www.ballandball.com
Exton, PA 19341

Manufacturer of historical lighting fixtures: lanterns, sconces, table/floor lamps, chandeliers & pendants; porch & gas lighting; brass, tin, copper, pewter, iron & bronze; restoration & refitting; stock & custom.
Write in No. 7660

Period-style lighting, such as this Turn of the Century lantern, is available from Ball & Ball.

No home is complete without the right lighting!

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TO COMPLETE YOUR PERIOD HOME

by Ball and Ball Hardware Reproductions

BALL AND BALL manufactures a complete line of reproduction interior and exterior lighting, in 18th, 19th, and 20th century designs. Using period techniques and materials, we faithfully reproduce each fixture with exacting attention to detail. Since 1932, Ball and Ball has been manufacturing the finest quality antique reproduction furniture hardware, builders' hardware, lighting fixtures, and fireplace accessories available.

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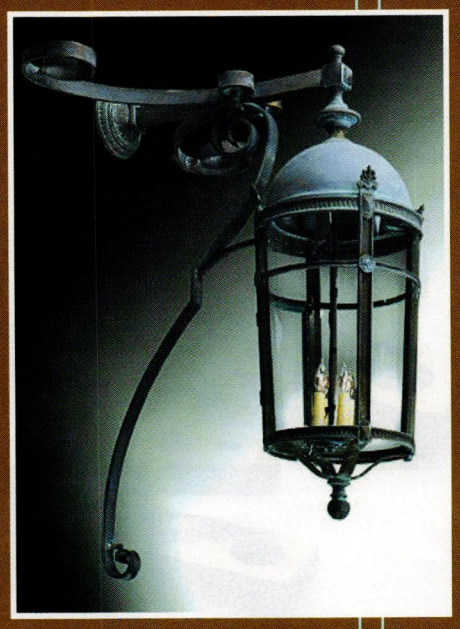
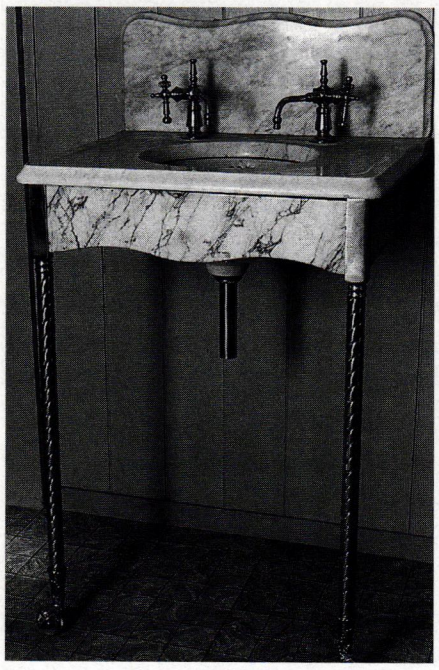
www.ballandball-us.com



WRITE IN NO. 2930 FOR HARDWARE & 7660 FOR LIGHTING

Bathroom Machineries, DEA
209-728-2031; Fax: 209-728-2320
www.deabath.com
Murphys, CA 95247

Supplier of Early American & Victorian bathroom fixtures & accessories: antique & reproduction bathroom fixtures; tubs, high-tank toilets, pedestal sinks, medicine cabinets, mirrors & more; antique lighting.
Call for more information.



This ca. 1900 restored marble basin with backsplash and marble skirt, brass legs and glass feet is typical of the fixtures available from Bathroom Machineries.

Bevolo Gas & Electric Lights
504-522-9485; Fax: 504-522-5563
www.bevolo.com
New Orleans, LA 70130

Fabricator of hand-riveted, antique-copper, natural-gas, propane & electric fixtures: Colonial, Victorian, Turn of the Century & Mediterranean styles; restoration.
Write in No. 166

Bevolo manufactures traditional lighting in copper and brass, such as this Napoleon House gas light.

Brusso Incorporated
212-337-8510; Fax: 212-337-9840
www.brusso.com
New York, NY 10013

Designer & manufacturer of precision cabinetry hardware suitable for commercial & residential use; available for immediate shipment.
Write in No. 1603

Brusso manufactures solid-brass and stainless-steel cabinetry hardware, including pivot hinges L-93 and L-97.

Cantera Especial
800-564-8608; Fax: 818-907-0343
www.canteraespecial.com
Pacific Palisades, CA 90272

Manufacturer of hand-carved natural-stone products made from limestone, cantera, adoquin, travertine, marble & sandstone quarried in Europe & Mexico: fireplaces, fountains, columns, balustrades, gazebos, cornices, flooring, planters & sculpture.
Write in No. 31

Hand-carved exterior ornament is one of the specialties of Cantera Especial.

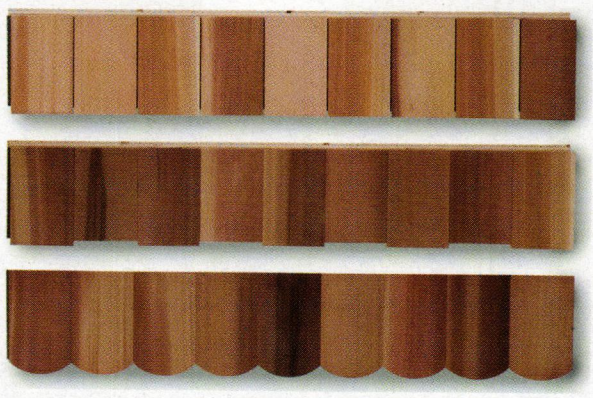
Carlson's Barnwood Co.
309-522-5550; Fax: 309-522-5123
www.carlsonsbarnwood.com
Cambridge, IL 61238

Supplier of recycled barn-wood planks, re-milled antique flooring, dimensional lumber & timbers in various shades & types: cupolas, porch poles, siding, milled & barn lumber, flooring & paneling in pine & oak.
Write in No. 2744

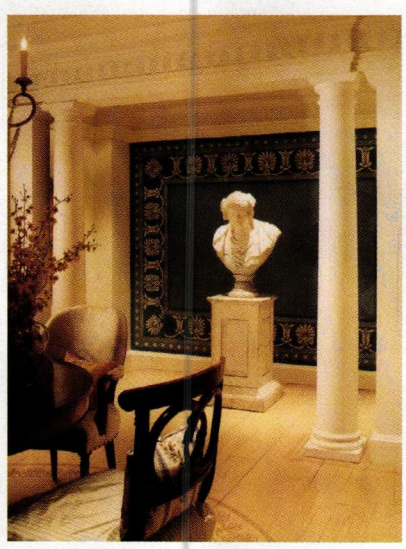
Carlson's Barnwood supplied this antique Americana mixed-species inlay and the antique oak flooring that surrounds it.

Cedar Valley Mfg.
800-521-9523; Fax: 831-636-9035
www.cedar-valley.com
Hollister, CA 95023

Producer of premium-grade architectural cedar shingle siding panels: in exposures of 4, 5 or 7 in.; straight or staggered butt lines; custom matching of shapes & styles available.
Write in No. 1544



Handy Panels from Cedar Valley are handcrafted with kiln-dried western red cedar shingles mounted over an integrated fiberglass moisture barrier onto plywood backing.



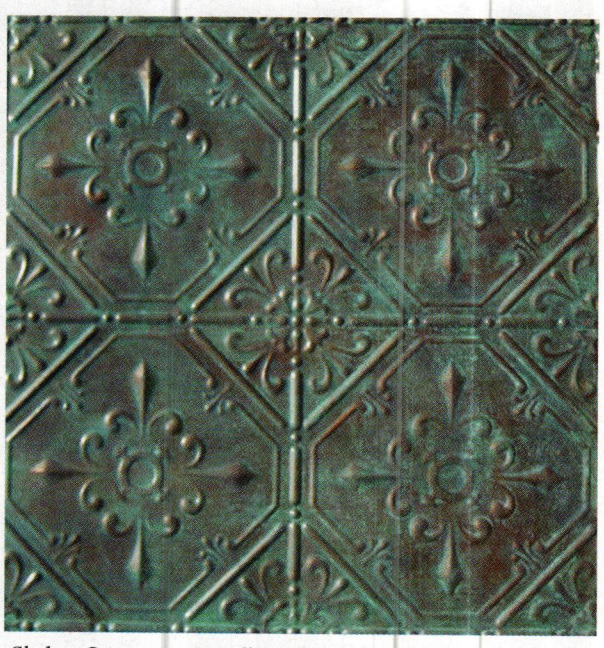
Chadsworth's Plain PolyStone columns with Roman Doric capitals and attic bases are used with the company's authentic replication plain Roman Doric pilasters to add architectural interest to this hallway.

Chadsworth Columns
800-486-2118; Fax: 910-763-3191
www.chadsworth.com
Wilmington, NC 28402

Manufacturer of authentically correct architectural columns: complete line of columns, piers, pilasters & posts; interior & exterior; variety of sizes, styles & materials; 4 different grade levels of wood columns; interior molded ornament; millwork.
Write in No. 1580 for PolyStone; 180 for wood

Chelsea Decorative Metal Company
713-721-9200; Fax: 713-776-8661
www.thetinman.com
Houston, TX 77074

Manufacturer of pressed-tin ceilings, walls & backsplashes: stamped-metal sheets in 2x4-ft. sections; cornices in 4-ft. lengths, 2-9-in. widths; 6-, 12- & 24-in. repeat patterns; Victorian, Art Deco & other styles; shipped anywhere.
Write in No. 190



Chelsea Decorative Metal's traditionally styled tin-ceiling patterns have hand-painted finishes.

Classic Accents, Inc.
800-245-7742; Fax: 734-284-7185
www.classicaccents.net
Southgate, MI 48195

Supplier of UL-listed push-button light switches: plain or ornamental brass & wooden plates; brass molding hooks, decorative tassels & picture-hanging cord.
Write in No. 371

This dimmer is model #S90DM from Classic Accents.

A Beautiful Tradition

Cedar Valley's exclusive shingle panel siding system will create a timeless and traditional look for generations to come.

Our durable exterior system consists of beautiful 8 foot panels, meticulously handcrafted with 100% Western Red Cedar shingles, mounted over a fiberglass matte laminate and a strong plywood backing. Cedar Valley's exterior siding system is fully integrated and complete with matching panels, corners, column wraps, and specialty products, providing superior design flexibility for any project. With factory finishing and proper installation, this weather resistant system will retain its natural beauty for 35 years....even in winds exceeding 200 mph! Choose from many decorative shapes and virtually any color.

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www.cedar-valley.com • 1-866-202-9809

WRITE IN NO. 1544

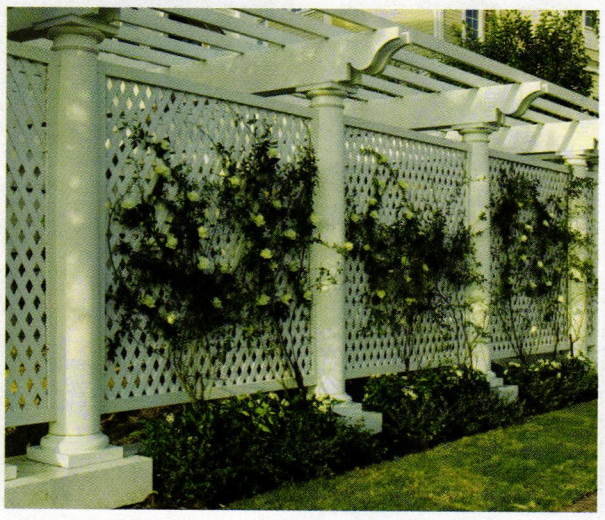
Color People, The
303-308-0123; Fax: 303-308-0123
www.colorpeople.com
Denver, CO 80204

Color consultant: custom exterior color schemes for houses, businesses, main streets & townscapes; Victorian specialist; consultation through photos via mail; some on-site consulting.
Write in No. 5470

The Color People offers consulting on exterior color schemes for traditional houses and buildings.

Columns.com
910-763-7600; Fax: 910-763-3191
www.columns.com
Wilmington, NC 28401

Internet distributor of architectural products: columns, pilasters, decorative capitals, moldings, millwork, balustrades & pergola kits; job-site delivery & worldwide shipping; quick-ship program available for some items.
Write in No. 1585



This custom pergola from Chadsworth's 1.800.Columns features Tuscan Architectural PolyStone support columns.

Coppersmythe, Josiah R.
508-432-8590; Fax: 508-432-8587
www.jrcoppersmythe.com
Harwich, MA 02645

Manufacturer of handcrafted lighting: sconces, chandeliers & lanterns; Turn of the Century, Colonial & Arts & Crafts styles; custom.
Call for information.

This wall-mounted lantern from Josiah R. Coppersmythe is finished in copper verde and measures 10 1/2 in. wide x 9 1/2 in. deep x 22 in. tall.

CorrectPorch
877-322-5877; Fax: 207-284-1001
www.correctporch.com
Biddeford, ME 04005

Manufacturer of tongue-&-groove composite porch flooring: combines the traditional look of wood with durability & low maintenance.
Write in No. 1616

Wide-plank antique wood flooring for historic homes can be acquired from Country Road Associates.

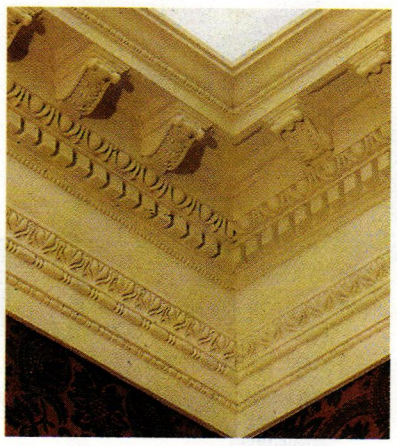
Country Road Associates, Ltd.
845-677-6041; Fax: 845-677-6532
www.countryroadassociates.com
Millbrook, NY 12545

Supplier of 19th-century reclaimed flooring materials: white pine, hemlock, heart pine, white oak, chestnut & walnut; widths from 3-18 in.; hand-hewn beams & barn siding; cabinetry & farm tables.
Write in No. 7480 for flooring; 475 for cabinets

This vintage European-style terrace lamp from Dahlhaus Lighting stands 46 in. tall.

Dahlhaus Lighting, Inc.
718-218-6651; Fax: 718-218-6653
www.dahlhaus-lighting.com
Brooklyn, NY 11211

Distributor of cast-aluminum vintage lighting & site furnishings: street lamps & lanterns; doorbells & number plates; bollards, fountains, ornament & mailbox designs from Europe; light bollards; electric & custom gas fixtures.
Write in No. 2767



Decorators Supply created this multi-layered cornice molding.

Decorators Supply Corp.
773-847-6300; Fax: 773-847-6357
www.decoratorssupply.com
Chicago, IL 60609

Supplier of 14,000 patterns for period architectural elements & molded ornament: cornices, columns, capitals, mantels, ornamental ceilings, niches, domes, brackets & corbels; plaster of Paris, wood & compo; since 1893.
Write in No. 210

Fagan Design & Fabrication, Inc.
203-937-1874; Fax: 203-937-7321
www.fagancolumns.net
West Haven, CT 06516

Manufacturer of custom wood columns, cylinders, rope twists, large turnings, octagons & pilasters: Classical order; load bearing & ornamental; replication for restoration; stain grade in any species.
Write in No. 8210

Fagan Design & Fabrication manufactured these Roman Doric columns with Attic bases.

Fine Architectural Metalsmiths
845-651-7550; Fax: 845-651-7857
www.iceforge.com
Chester, NY 10950

Custom fabricator of ironwork: restoration & refitting; lighting, railings, grilles, fireplace tools, kitchen equipment & more; forged iron, stainless steel, aluminum & bronze; hand- & hot-forge work; patination; design through installation services.
Write in No. 2640

This three-story winding staircase was designed by Fine Architectural Metalsmiths with bronze-inlaid treads and openwork bronze risers.

Gaby's Shoppe
800-299-4229; Fax: 214-748-7701
www.gabys.com
Dallas, TX 75207

Manufacturer of hand-forged wrought-iron drapery hardware & accessories: custom rods, finials, brackets & holdbacks; European metalworking skills; handcrafted & hand finished.
Write in No. 2520

Gaby's Shoppe manufactured this custom-made wrought-iron queen-sized bed, which measures 114x65 in.

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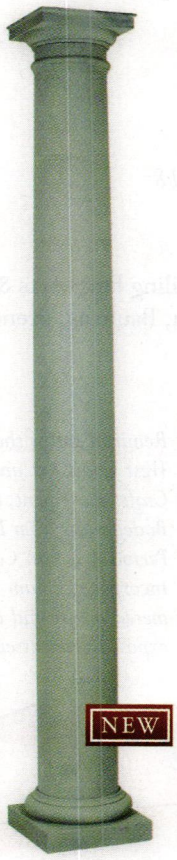
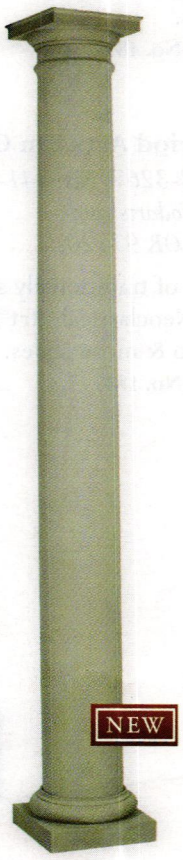
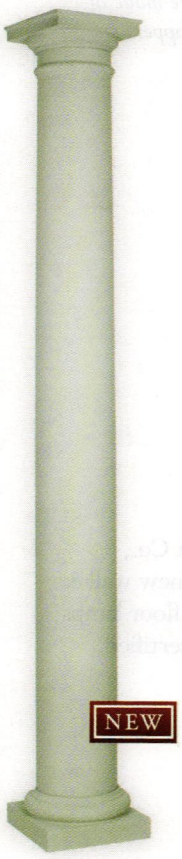


PEBBLESTONE



SANDSTONE



WHITE

Endura-Stone™ COLUMNS PRE-COLORED AND TEXTURED

Traditionally, columns require priming and painting, but with today's technology we are able to advance the architectural building industry one step further. Introducing the newest members of the *Endura-Stone*™ family - The first truly maintenance-free columns, now available in Pebblestone, Sandstone, and White.

These columns feature a non-porous material, designed with the look and feel of natural stone. They are built with the same specifications and durability as the traditional *Endura-Stone*™ column, but engineered with a UV resistant coloring; eliminating the need to prime, paint, and re-paint entirely.

No Painting

Color Throughout

Maintenance Free

Lifetime Warranty

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(800) 294 - 1098

Endura-Stone™ COLUMNS - READY TO PAINT

If your project calls for a completely smooth column, or custom color application, the *Endura-Stone*™ Ready to be Painted column is ideal for your needs. It is available in any standard or custom size, either fluted or smooth, and is designed to support all styles of decorative capitals and bases.

COLUMNS | BALUSTRADES | RAILINGS | SHUTTERS
505 W. LAMBERT ROAD, BREA CA 92821 WWW.PACIFICCOLUMNS.COM

PACIFIC COLUMNS INC.

WRITE IN NO. 195

Goddard Spiral Stairs
800-536-4341; Fax: 785-689-4303
www.spiral-staircases.com
Logan, KS 67646

Custom fabricator of all types of spiral stairs: steel, steel/wood or all-wood; custom railing & wood stair parts.
Write in No. 4780

Goddard manufactured this spiral stair in oak.

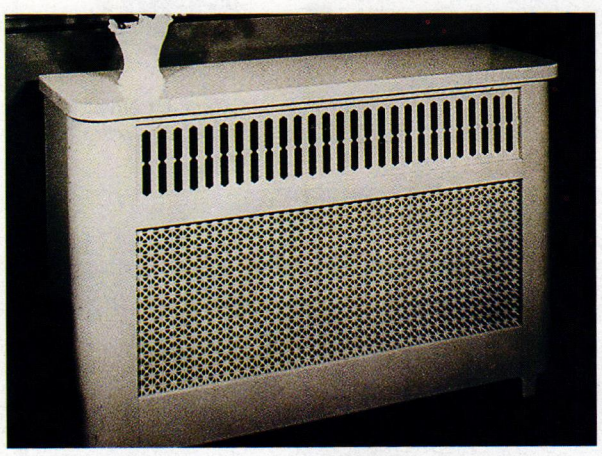
Liberty Ornamental Products
800-636-5470; Fax: 419-636-2365
www.libertyornamental.com
Bryan, OH 43506

Fabricator of precision die-cast ball tops, caps, finials, shoes & more: fences, gates & ornamental assemblies; 1/2- to 4-in. sizes; parts are exact fit, die cast with non-rusting pewter finish; plastic ornamental finials & scrolls.
Write in No. 5340

Lumber Liquidators supplied this Bellawood prefinished hardwood flooring, which is available in a variety of wood species and grades.

Lumber Liquidators, Inc.
800-FLOORING; Fax: 757-566-0621
www.lumberliquidators.com
Toano, VA 23168

Manufacturer of hardwood flooring: exotic & domestic wood; Bellawood comes with a 50-year warranty; cork flooring; grilles; maple & cherry butcher blocks; 75 locations nationwide.
Write in No. 1261



The Groton model from Monarch Products is made of heavy-gauge steel combined with fine grille work.

Monarch Products Co.
201-507-5551; Fax: 201-438-2820
www.monarchrad.com
Carlstadt, NJ 07072

Manufacturer of all-steel radiator enclosures: grille front; 20 styles; many color options; baked-enamel finishes; stock & custom.
Write in No. 6060

Old California Lantern Co.
800-577-6679; Fax: 714-771-5714
www.oldcalifornia.com
Orange, CA 92867

Designer & manufacturer of interior & exterior lighting inspired by history & architecture: more than 875 exclusive Arts & Crafts-, Cottage- & Western-style designs.
Write in No. 8068

The owl design has been added to Old California Lantern's Birds of Baldwin Avenue collection; they are made of solid copper.

Remains Lighting
212-675-8051; Fax: 212-675-8052
www.remains.com
New York, NY 10001

Supplier of antique lighting: E.F. Caldwell & Co., Sterling Bronze Co. & Bradley & Hubbard; new wall & ceiling fixtures; lanterns, sconces & table & floor lamps; Jacobean through Art Moderne styles; UL certified.
Write in No. 1342

The Lilith sconce, model #IS1728.1, is one of many lighting fixtures available from Remains Lighting's permanent collection.

Stairways, Inc.
800-231-0793; Fax: 713-680-2571
www.stairwaysinc.com
Houston, TX 77433

Manufacturer of metal & wood staircases: straight, curved & spiral; metal stair parts & treads, balusters/railings & newel posts; brass, steel, bronze & aluminum; custom fabricated or kits; any size; ships worldwide.
Write in No. 4870

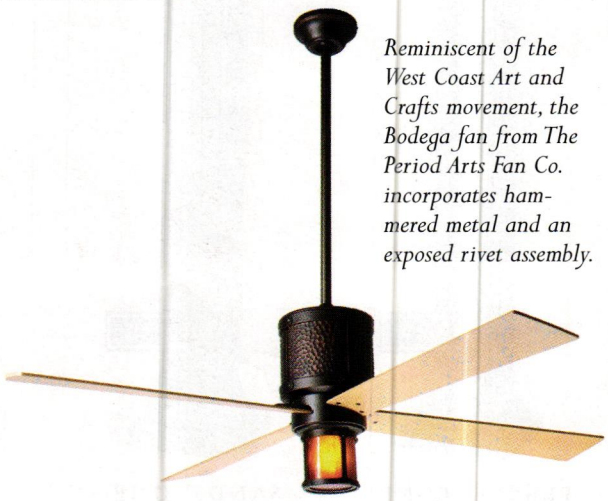
This staircase from Stairways features oak treads.

Steven Handelman Studios
805-962-5119; Fax: 805-966-9529
www.stevenhandelmanstudios.com
Santa Barbara, CA 93103

Manufacturer of hand-forged ornament, lighting & fireplace screens in iron: more than 250 choices of UL-certified lighting; incandescent, low voltage, HID & gas lamps; street lighting; gates, registers & grilles.
Write in No. 483

The Period Arts Fan Co.
888-588-3267; Fax: 541-482-8418
www.periodarts.com
Ashland, OR 97520

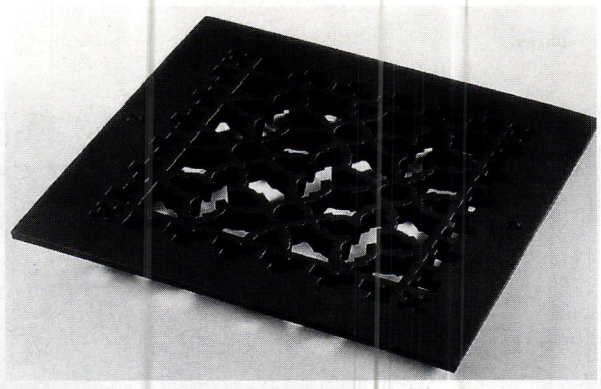
Supplier of traditionally styled ceiling fans: Arts & Crafts, Neoclassical, Art Nouveau, Bauhaus, French Art Deco & more styles.
Write in No. 1837



Reminiscent of the West Coast Art and Crafts movement, the Bodega fan from The Period Arts Fan Co. incorporates hammered metal and an exposed rivet assembly.

The Reggio Register Co., Inc.
800-880-3090; Fax: 978-870-1030
www.reggioregister.com
Leominster, MA 01453

Manufacturer of decorative & functional grilles: cast iron, brass, aluminum & zinc; historic & contemporary designs for forced air & high velocity systems; large selection of sizes & materials.
Write in No. 5810

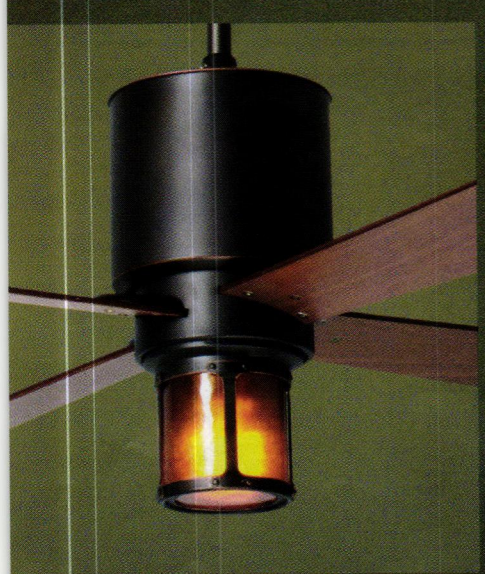


The Reggio Register Co. offers a selection of grilles in period styles and materials.

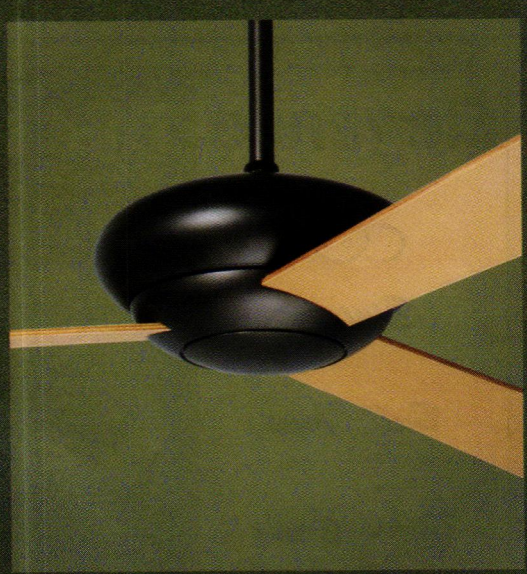
◄ Prairie Fan

THE PERIOD ARTS FAN COMPANY

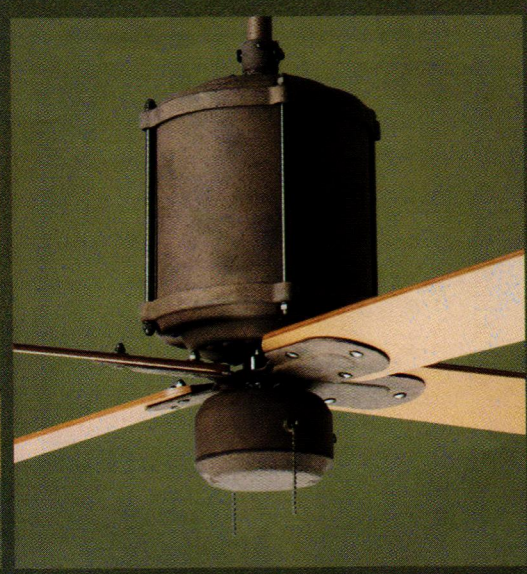
A COLLECTION *of* historically inspired, original ceiling fans



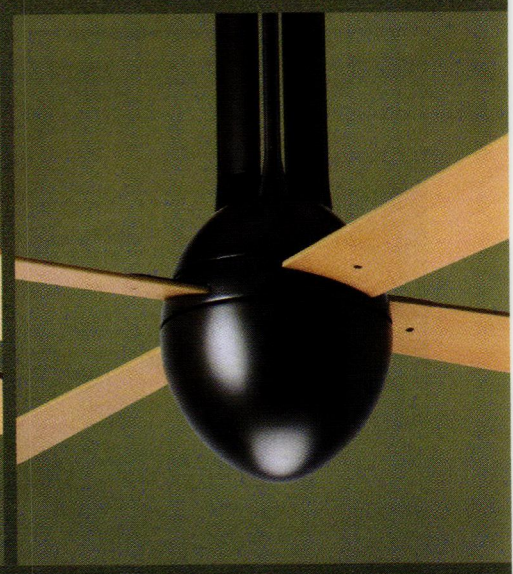
Lapa



Altus



Industry



Eclipse

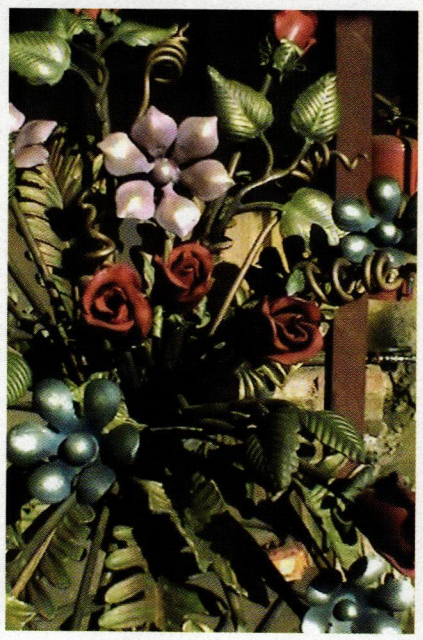
www.periodarts.com

888-588-3267

WRITE IN NO. 1837

The Wagner Companies
888-243-6914; Fax: 414-214-0450
www.wagnercompanies.com
Butler, WI 53007

Supplier of ornamental metalwork: handrail moldings & fittings, posts, forged components & panels; decorative castings & stampings; ornamental hollow balls & hemispheres; spiral stairs; custom bending for railings.
Write in No. 941



The Wagner Companies offers Baroque Art Gilders Paste, a collection of waxes, resins and pigments made for decorating iron, wood, pottery, etched glass, sculpture and other elements.

Trow and Holden Co., Inc.
800-451-4349; Fax: 802-476-7025
www.trowandholden.com
Barre, VT 05641

Manufacturer of stone-carving tools: air & hand hammers; steel & carbide chisels for soft & hard stone; pneumatic mortar-removal kits for fine repointing work; masonry & stone-splitting tools.

Trow & Holden stone-working tools were used to create "Spirit of Stone" in New England.

Unico System, Inc.
800-527-0896; Fax: 314-457-9000
www.unicosystem.com
St. Louis, MO 63111

Supplier of mini-duct system: has small flexible hoses for retrofitting HVAC systems into old buildings.
Write in No. 1464

Vermont Timber Works, Inc.
802-886-1917; Fax: 802-886-6188
www.vermonttimberworks.com
North Springfield, VT 05150

Manufacturer of timber frames & trusses: frame design, cutting & assembly; fir, oak, pine & hemlock; glulam; traditional mortise-&-tenon joinery; hardwood pegs; custom-designed frames.
Write in No. 927

The Shubert Room in the addition to the von Trapp family's Stowe, VT, lodge features fir beams from Vermont Timber Works.

What It's Worth, Inc.
512-328-8837; Fax: Same as phone
www.wiwpine.com
Austin, TX 78716

Manufacturer of antique longleaf pine flooring: Old Reveal, a rustic-grade floor that displays old saw marks; clear, defect-free quartersawn flooring; timbers.
Write in No. 1442

This wide-plank Old Reveal flooring was supplied by What It's Worth.

White River Hardwoods-Woodworks
800-558-0119; Fax: 479-444-0406
www.mouldings.com
Fayetteville, AR 72701

Manufacturer of architectural millwork: Mon Reale moldings, authentic hand-carved line of adornments for cabinetry & furniture in linden, cherry & maple; lineals, mantels & range hoods in stock.
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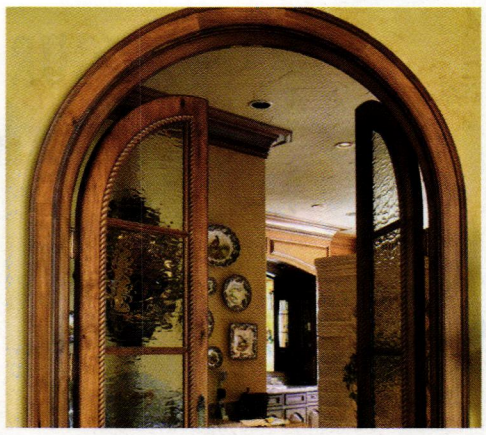
More than 200 profiles of traditional hardwood moldings are available from White River Hardwoods-Woodworks in poplar and red oak.

Woodline Co.
562-436-3771; Fax: 562-436-8891
www.woodlineusa.com
Long Beach, CA 90813

Manufacturer of hand- & machine-carved architectural wood elements: brackets, corbels, capitals, columns, balusters, newel posts, rosettes, mantels & more; many species; stock & custom designs.
Write in No. 5240

WRITE IN NO. 483

WRITE IN NO. 5340



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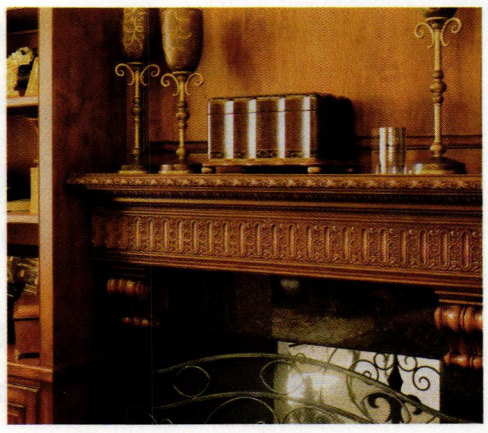

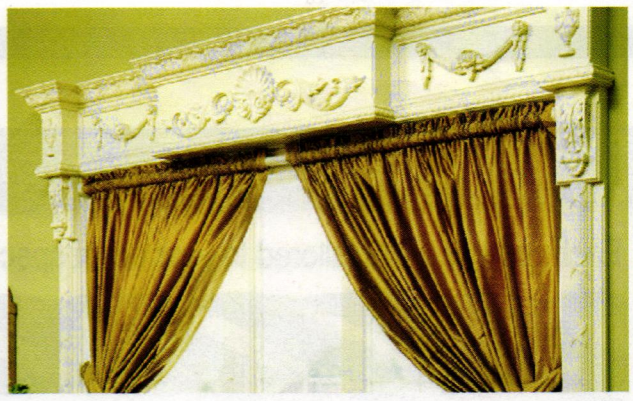

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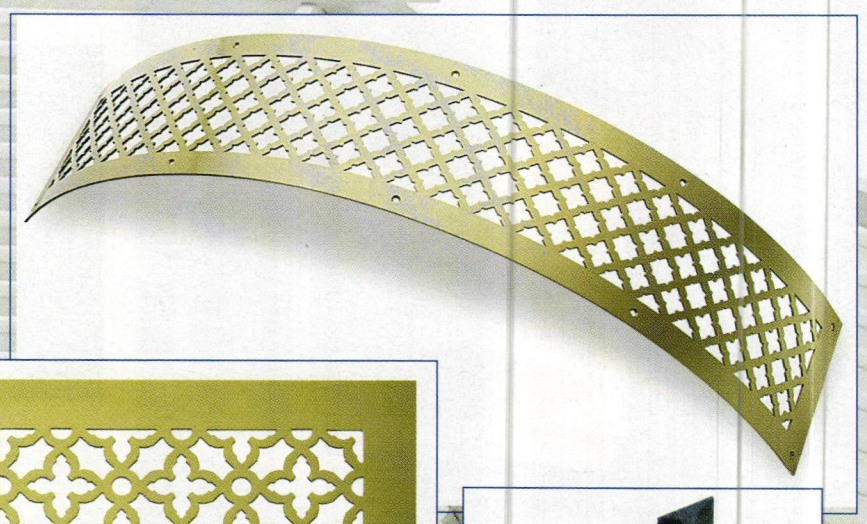

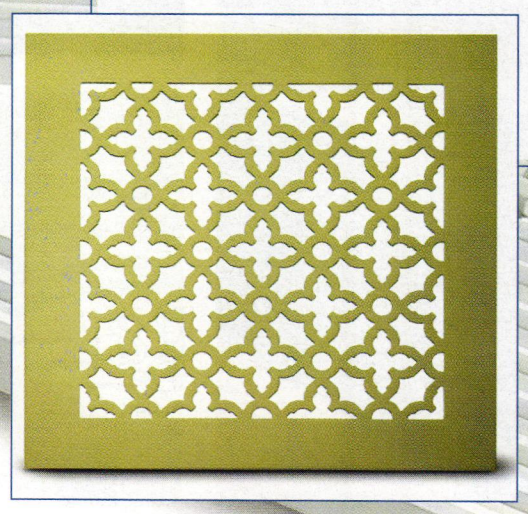

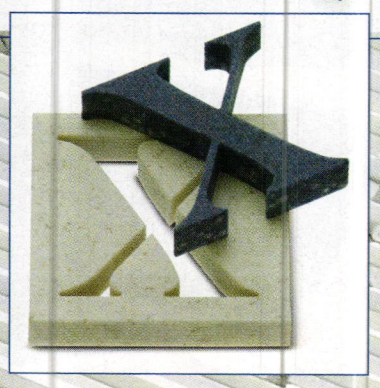

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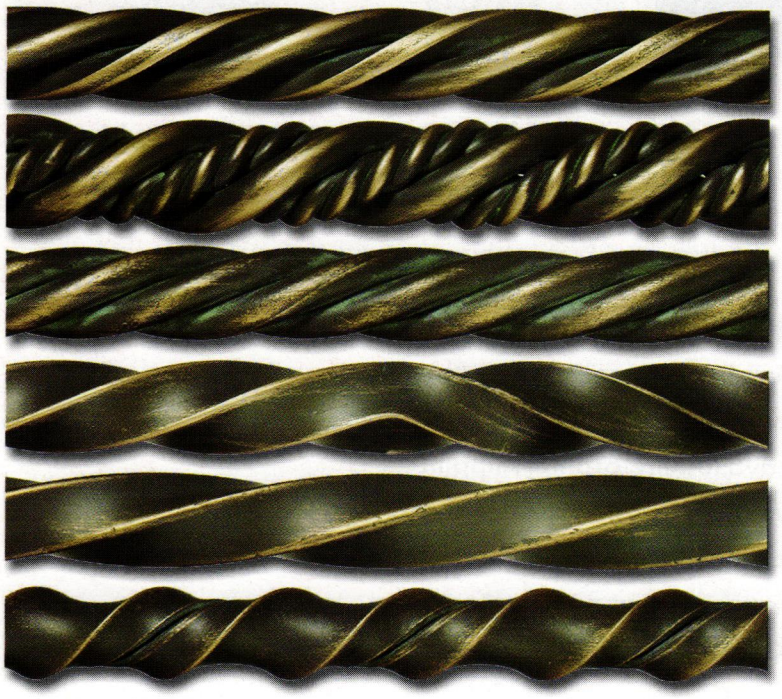

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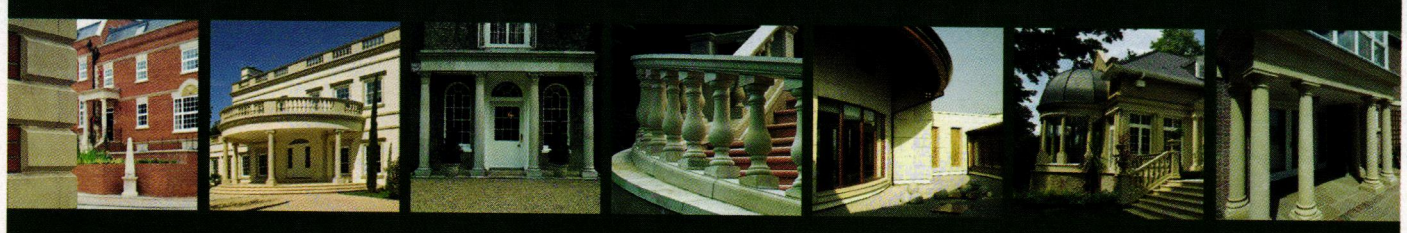

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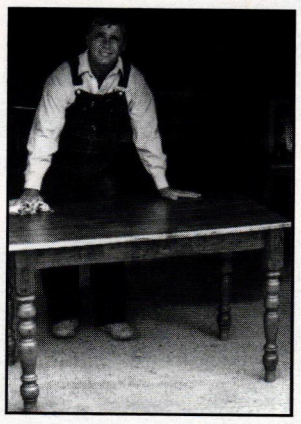

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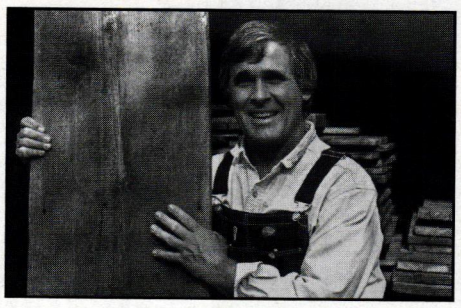

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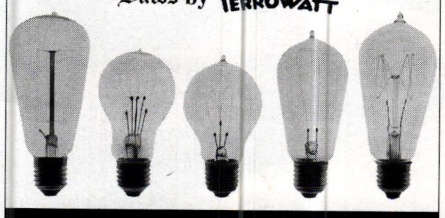

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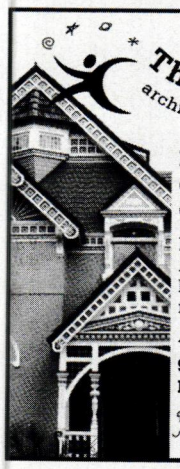

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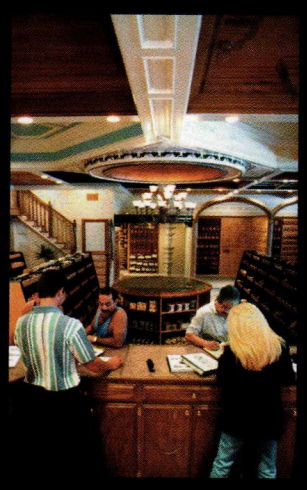
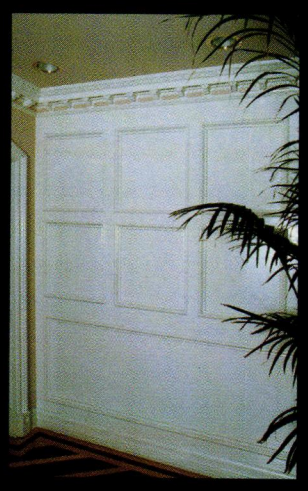

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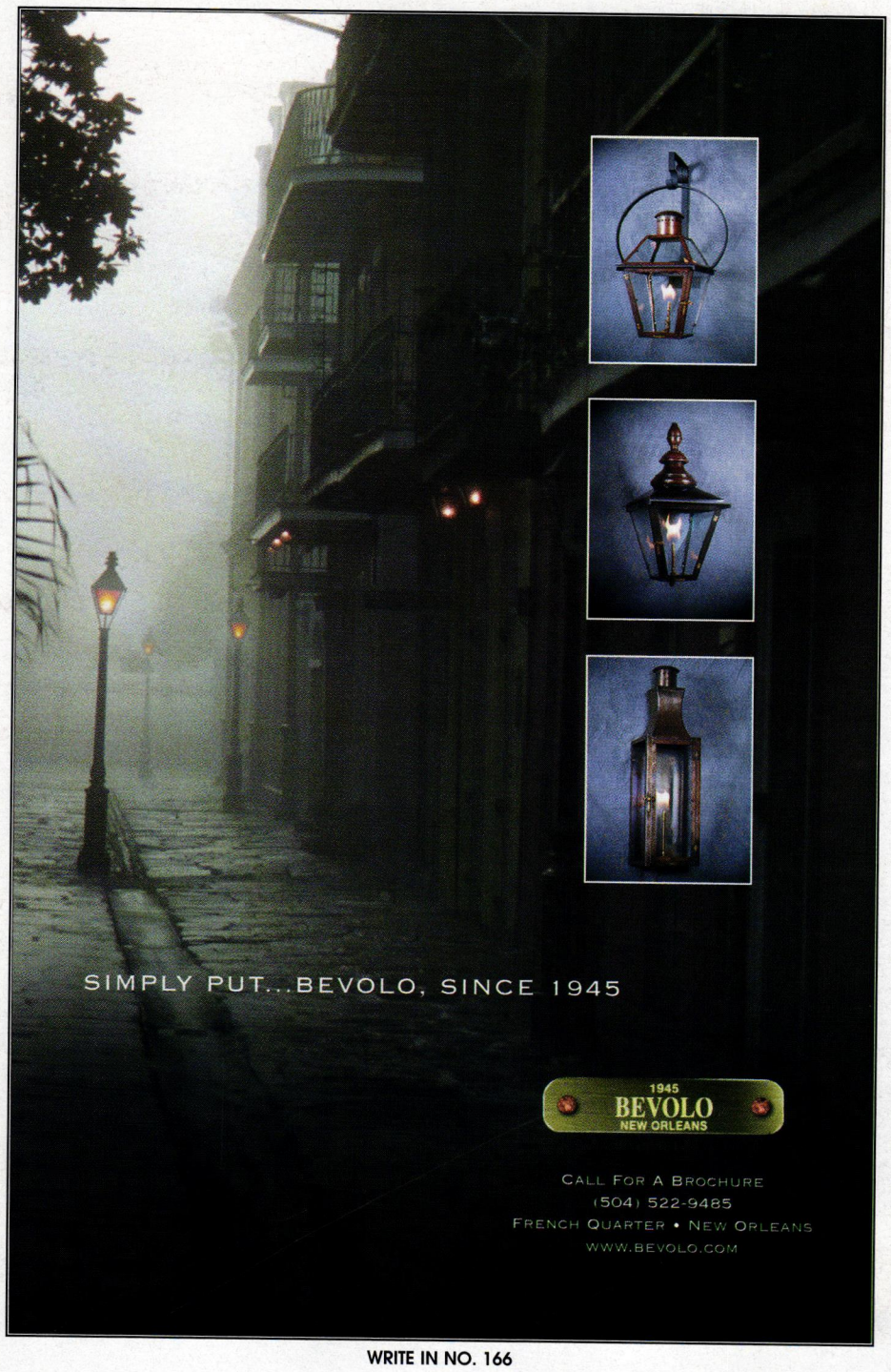

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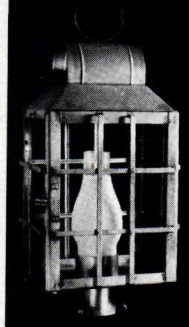

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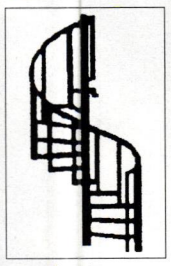

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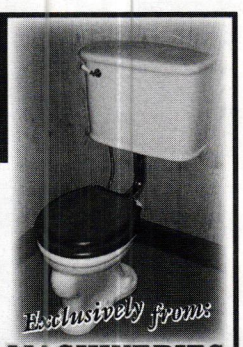

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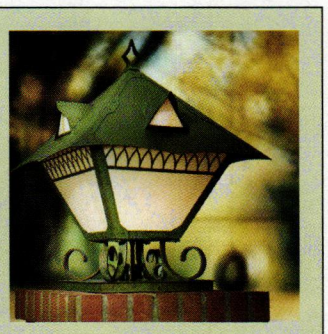

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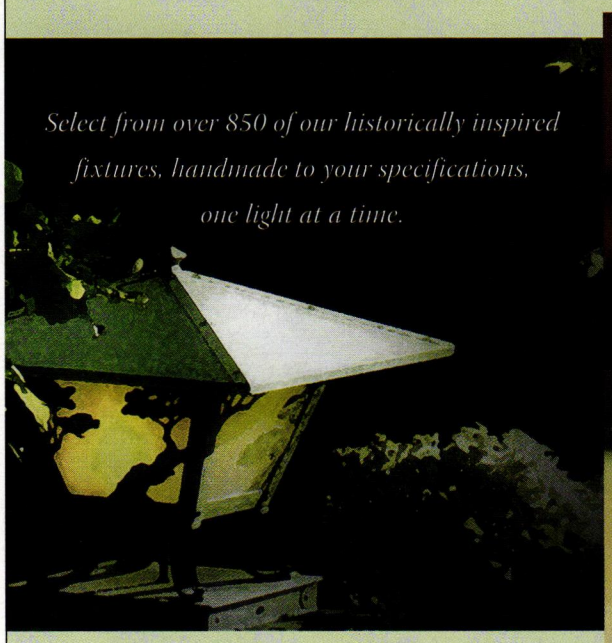

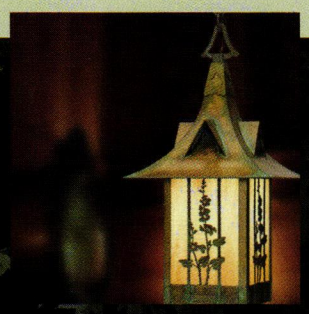

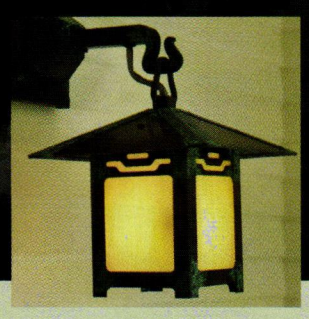

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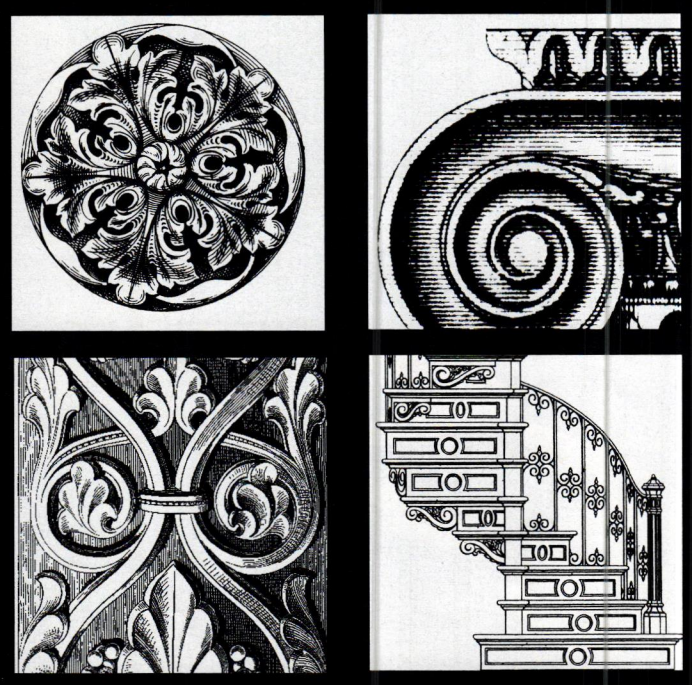

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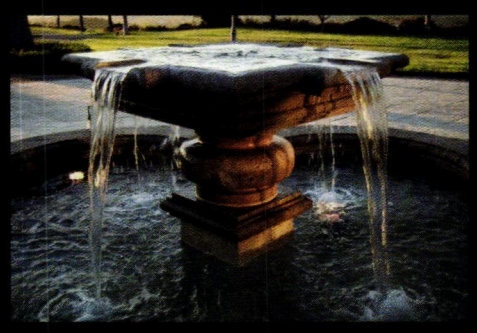

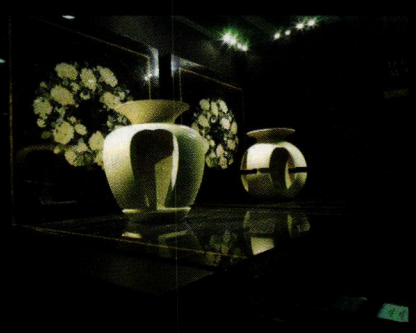

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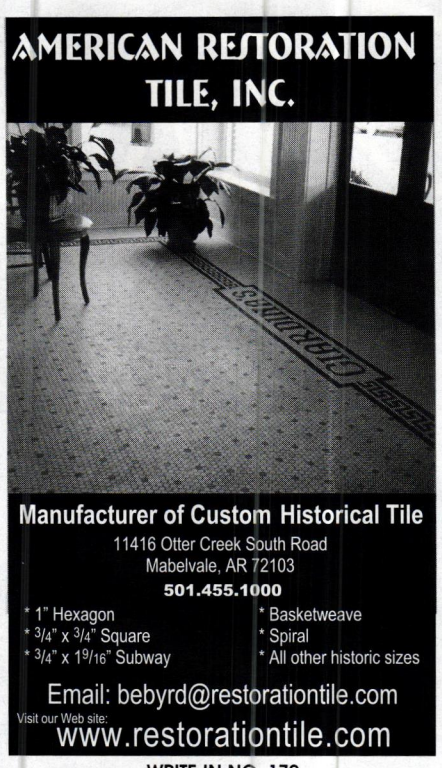

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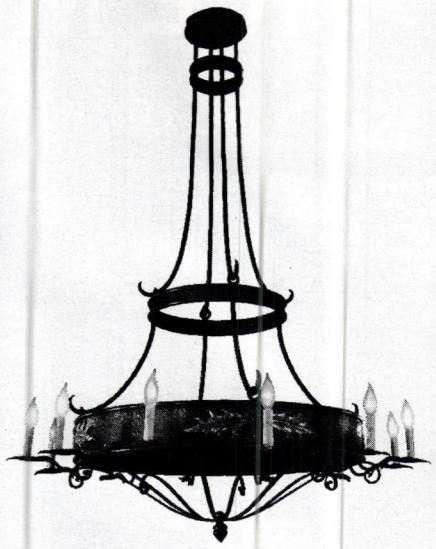

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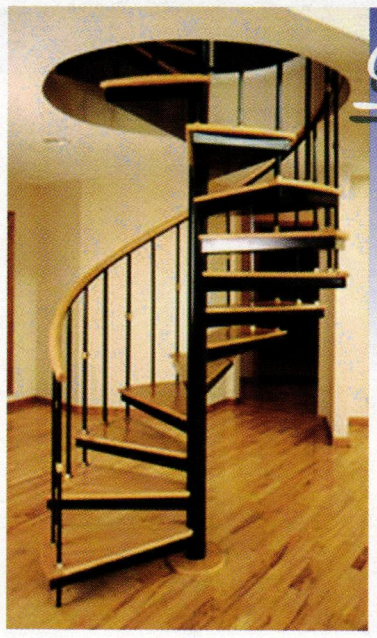

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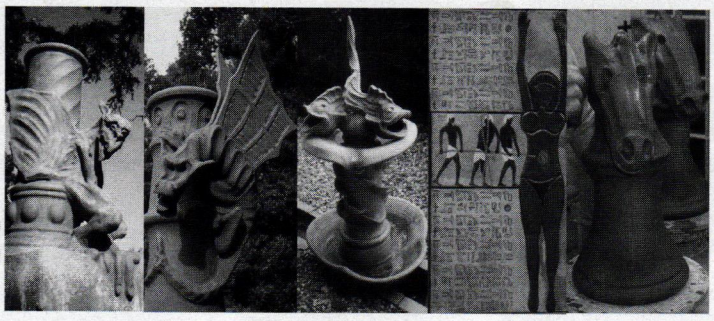

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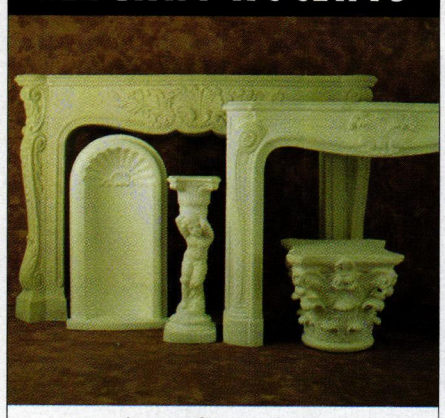

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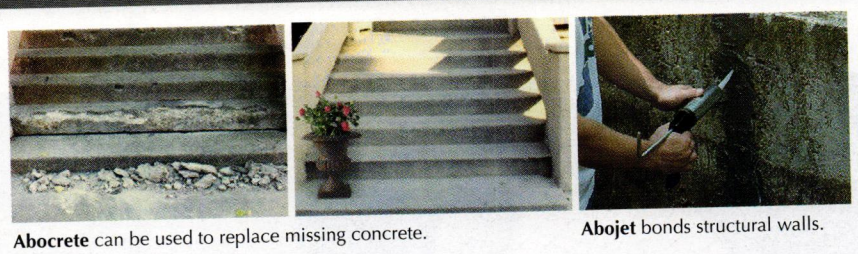

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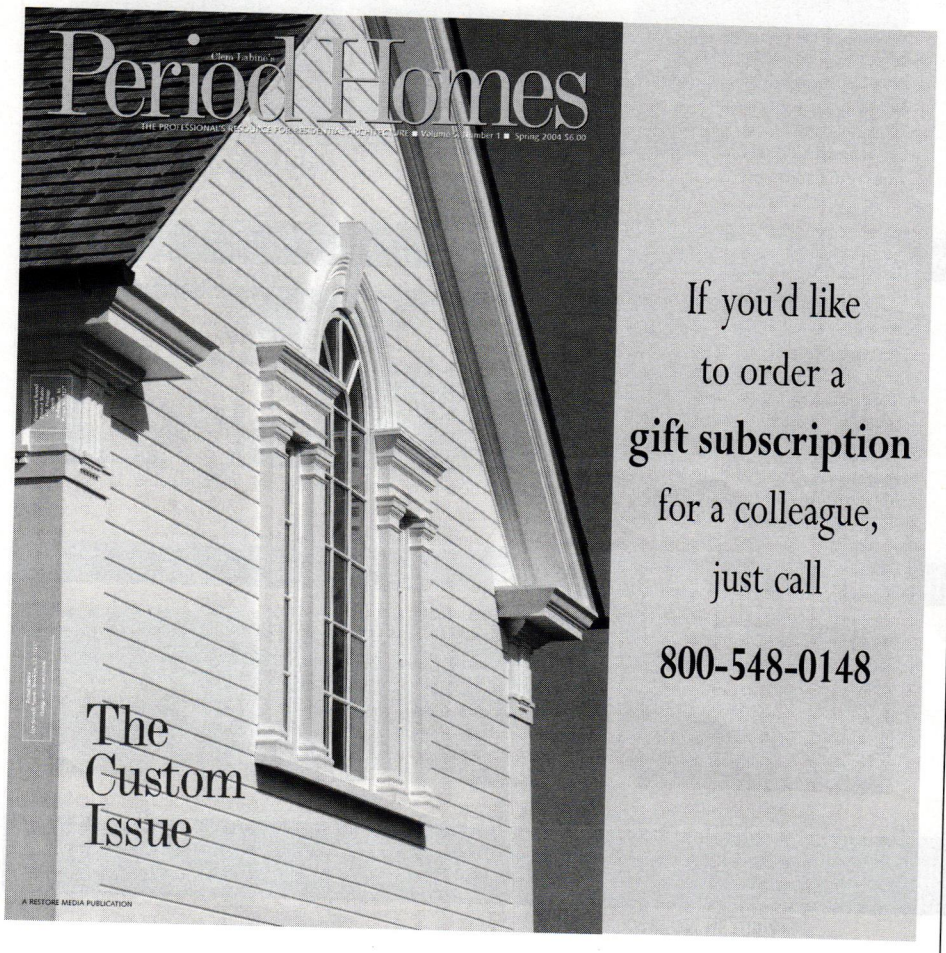

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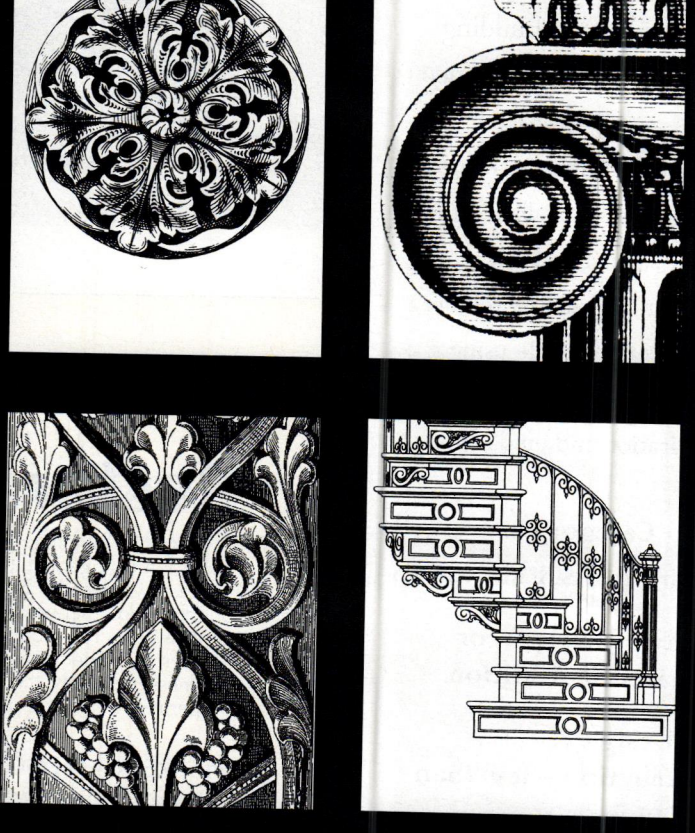

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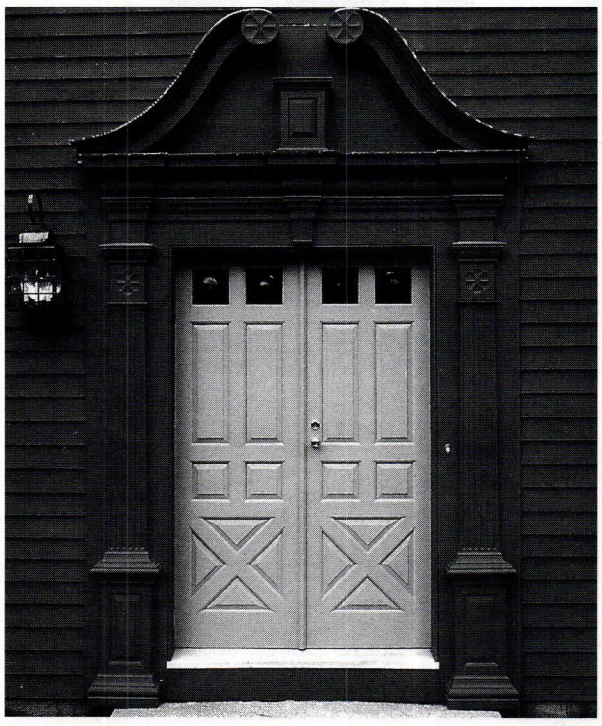
Custom fabricator of wood windows & doors: traditional details, materials & joinery; paneled, carved, louvered, French, pocket & art-glass doors; complete entryways; screen & storm doors; casings & moldings; mantels; replications.
Call for more information.



This reproduction Connecticut River Valley broken-pediment doorway with cross-buck doors and bulls-eye glass was fabricated by Architectural Components.

Architectural Iron Company
800-442-4766; Fax: 570-296-4766
www.windowweights.com
Milford, PA 18337

Manufacturer of custom castings: window weights, registers, grilles, fences, stairs, sculpture, lighting, benches, arbors, pergolas, cresting, weathervanes & finials; entryways & metal doors; iron & steel.
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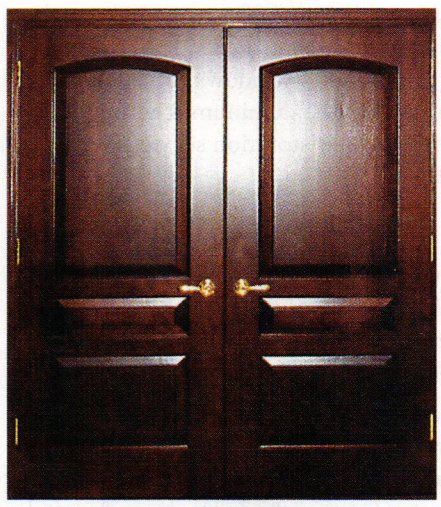
Artistic Doors & Windows
800-ART-DOOR; Fax: 732-726-9494
www.artisticdoorsandwindows.com
Avenel, NJ 07001

Custom fabricator of hardwood doors & windows: all fenestration styles & types; IBC 2000 impact-approved entry doors & windows; stile-&-rail interior doors with fire ratings to 90-min. positive pressure; multiple hardwood species.
Write in No. 363



Artistic Doors &Windows custom manufactured these hardwood doors to the client's specifications.

Beech River Mill
603-539-2636; Fax: 603-539-1384
www.beechrivermill.com
Center Ossipee, NH 03814

Supplier of louvered doors, exterior Spanish cedar shutters & shutter hardware: duplication & authentic reproduction in any size & period; consultation, design, site visit & installation services; custom work.
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Custom Trades International fabricated and finished this radius-head Dutch door.

Custom Trades International, Inc.
203-531-3493; Fax: 203-532-9727
www.sorpetalerusa.com
Greenwich, CT 06831

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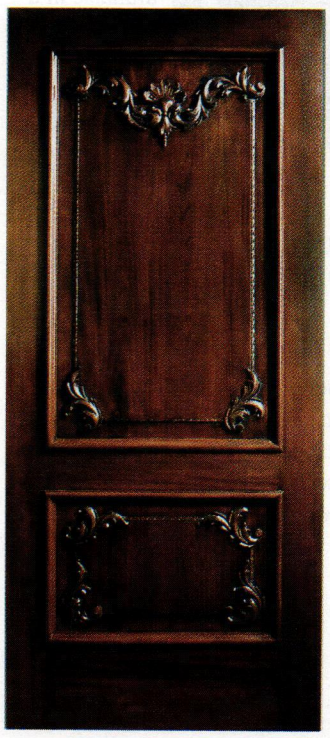

This wood door was custom designed and fabricated by Erik Wyckoff Artworks.

Erik Wyckoff Artworks
612-617-0446; Fax: Same as phone
www.erikwyckoffartworks.com
Minneapolis, MN 55413

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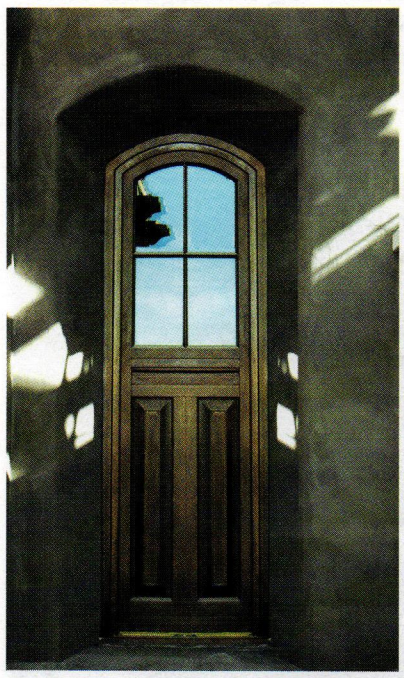
www.fenestra-america.com
Brooklyn, NY 11234

Manufacturer of custom wood & clad-wood windows: European casement, round top, oval & round; neoprene weatherstripping; French, swing, sliding & foldaway doors.
Write in No. 1212



This historically styled bronze-clad door is one of many styles available from Fenestra America.

Grabill Windows & Doors
810-798-2817; Fax: 810-798-2809
www.grabillwindow.com
Almont, MI 48003

Custom manufacturer of solid-wood & bronze- or aluminum-clad windows & doors: casements, tilt-turn, European in-swing & historically accurate double-hung windows with weight-&-pulley operation; custom hardware finishes; stained glass; screens & storms.
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This Honduras mahogany arched door from Grabill features solid V-groove panels.

Hahn's Woodworking custom manufactures doors in mahogany, Spanish cedar and other premium hardwoods.

Hahn's Woodworking Company, Inc.
908-722-2742; Fax: 908-722-2736
www.hahnswoodworking.com
Branchburg, NJ 08876

Manufacturer of wood garage & carriage-house doors & traditional out-swing & sliding barn doors: clear mahogany, Spanish cedar & other species; custom wood entry doors; restoration services.
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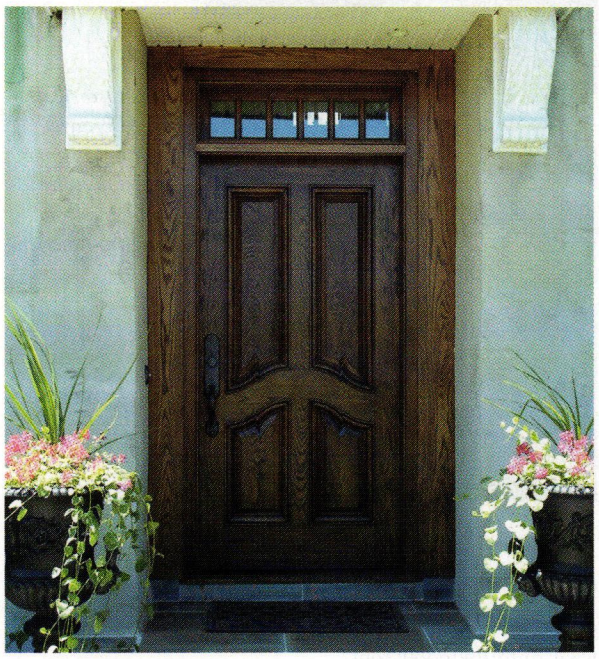
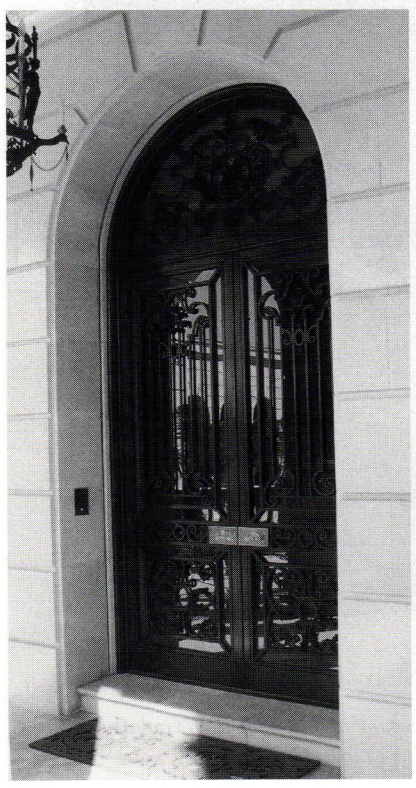


Historic Doors built this white-oak door for a restoration project.

Historic Doors
610-756-6187; Fax: 610-756-6171
www.historicdoors.com
Kempton, PA 19529

Custom manufacturer of wood doors: circular casings & moldings; restoration & period-style construction; garage doors.
Write in No. 3570



This 11-ft. custom bronze door was manufactured by Historical Arts & Casting with a patina designed to age gracefully in any climate.

Historical Arts & Casting, Inc.
800-225-1414; Fax: 801-280-2493
www.historicalarts.com
West Jordan, UT 84088

Designer & custom fabricator of ornamental metalwork: benches, columns, balustrades, lighting, gazebos, fencing, grilles, doors, windows, skylights, finials & more; cast iron, bronze, aluminum & wrought iron/steel; many styles; restoration services.
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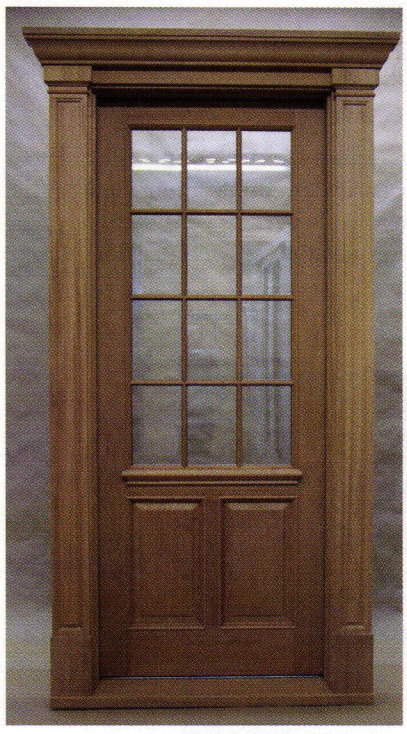
www.kingslandcompany.us
Norfolk, CT 06058

Manufacturer of custom-designed entryways: doors, jambs & thresholds in Honduras mahogany; single & insulated glass, true-divided lites, leaded-glass sidelites & transoms; screen & storm doors & panel-screen porch enclosures.
Write in No. 4573



This traditionally styled wood door was built by the Kingsland Co.

Kolbe & Kolbe Millwork Co., Inc.
800-477-8656; Fax: 715-842-2863
www.kolbe-kolbe.com
Wausau, WI 54401

Manufacturer of wood, aluminum-clad & vinyl windows & doors: custom styles; variety of colors & wood species; many products designed as historic replications.
Write in No. 1608

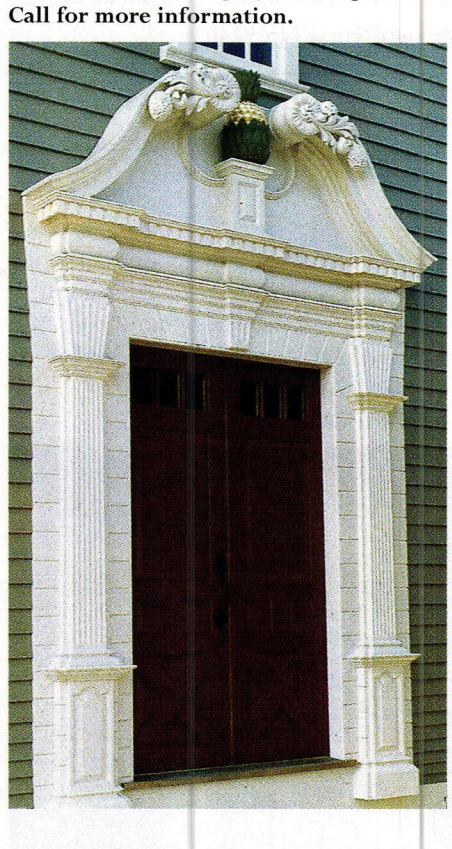
Kolbe & Kolbe Millwork's aluminum-clad raised-panel wood doors are available in a variety of styles and sizes.

Marvin Windows & Doors
888-537-8268; Fax: 218-386-4027
www.marvin.com
Warroad, MN 56763

Manufacturer of all-wood & clad-wood windows & doors: round top, oval, casement & double hung; custom shapes & historic window replication; dual durometer, bulb & leaf weatherstripping; storm windows; numerous design choices & glazing options.
Write in No. 1611

Maurer & Shepherd, Joyners
860-633-2383; Fax: 860-633-7231
www.msjoyners.com
Glastonbury, CT 06033

Manufacturer of historic reproduction architectural millwork: windows, doors, entryways & raised paneling; pine & mahogany; catalog $4.
Call for more information.



Historic-reproduction architectural millwork, like this entryway, is manufactured by Maurer & Shepherd in pine and mahogany.

Schwartz's Forge & Metalworks, Inc.
315-841-4477; Fax: 315-841-4694
www.schwartzsforge.com
Deansboro, NY 13328

Custom fabricator of architectural metalwork: straight, spiral & curved stairs; doors, railings, newel posts, gates, fencing, grilles & fountains; forged bronze, Monel, steel & stainless steel; restoration work.
Write in No. 1218

These forged-steel entry doors from Schwartz's Forge & Metalworks have 23k gold-leaf details.

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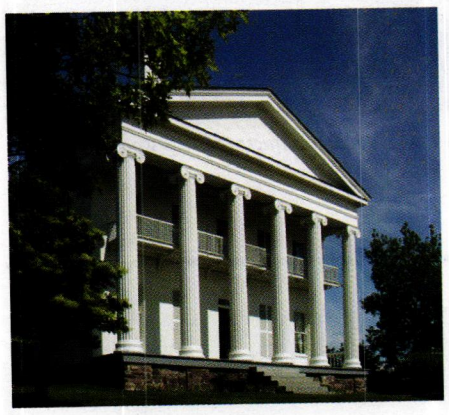

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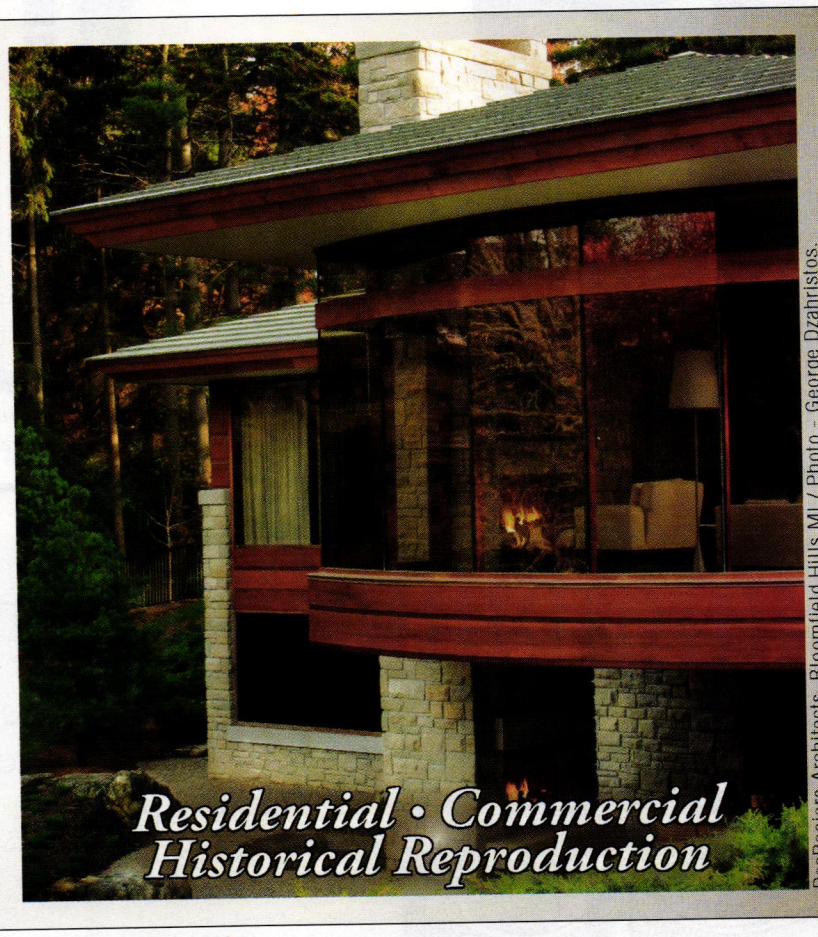

DesRosiers Architects, Bloomfield Hills MI / Photo - George Dzahristos.

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717-933-6708; Fax: 717-933-1393
www.solarinnovations.com
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Designer, fabricator & installer of aluminum & wood glazed structures: skylights, sunrooms, greenhouses, conservatories, pool & spa enclosures, folding & sliding doors, windows, walkways, canopies, screen doors & more.
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www.steelwindowsanddoors.com
Bridgeport, CT 06607

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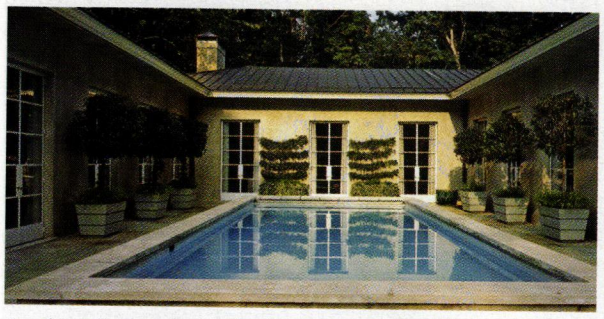

Steel Windows & Doors distributes steel and bronze windows and doors, such as these, which were manufactured by Crittall Windows.

Superior Moulding, Inc.
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www.superiormoulding.com
Van Nuys, CA 91411

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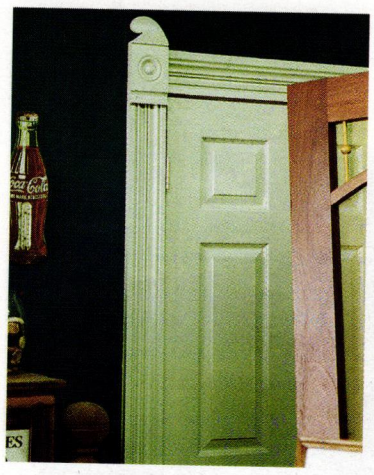
Write in No. 138

The Wood Factory
936-825-7233; Fax: 936-825-1791
111 Railroad St.
Navasota, TX 77868

Manufacturer of historically correct Victorian millwork: interior & exterior doors & stair parts; screen doors, porch posts, newel posts, rails, balustrades, brackets, capitals, custom mantels, siding & gazebos.
Write in No. 7120



The Wood Factory produces historically accurate millwork and interior moldings researched from catalogs, photographs and architectural drawings.

Wiemann Ironworks fabricated this bronze door, which features insulated glass.

Wiemann Ironworks
918-592-1700; Fax: 918-592-2385
www.wiemanniron.com
Tulsa, OK 74104

Designer, fabricator & installer of ornamental metalwork: gates, railings, balustrades, doors, storm doors, gas lighting, fencing, gazebos, grilles, hardware, fireplace tools & arbors; cast & wrought bronze, aluminum, iron & steel; since 1940.
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Wood Window Workshop
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Write in No. 9640

Wood Window Workshop custom manufactures wood windows and doors in any size, type and species.

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www.woodstone.com
Westminster, VT 05158

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Zeluck Windows and Doors
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www.zeluck.com
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Manufacturer of handcrafted wood windows & doors: round top, oval, round & casement; historic window replication; custom shapes; hardwood, mahogany, teak, cherry, cedar & more from responsibly managed forests.
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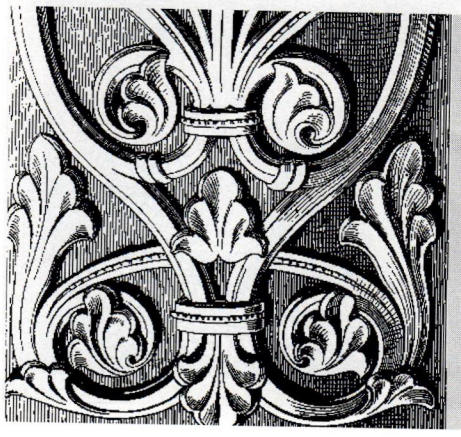
Zeluck Windows and Doors manufactured this wood door and sidelites.



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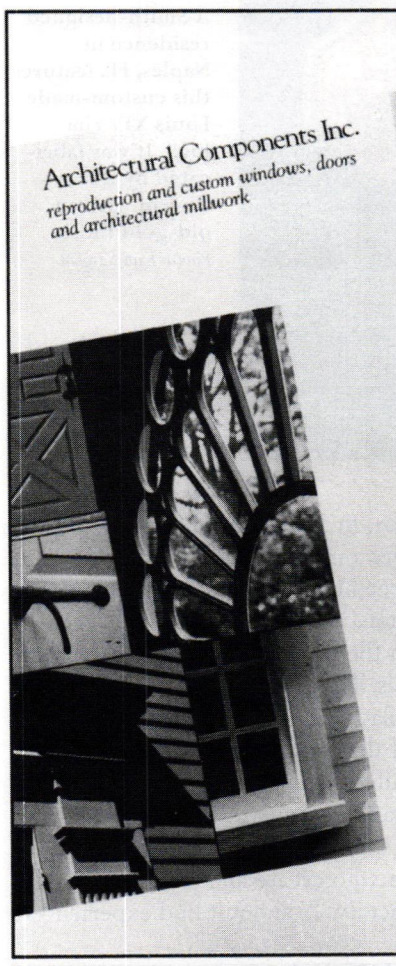

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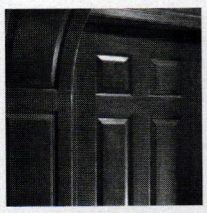

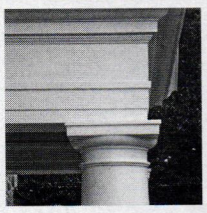

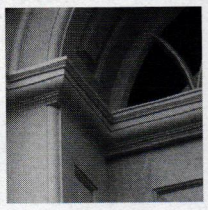

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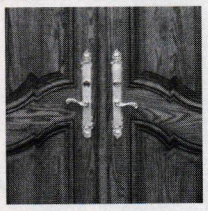

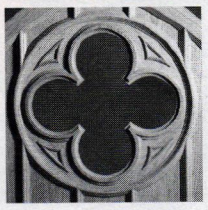

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Jewelry for the Home

A trip to the P.E. Guerin showroom will "stimulate the creative gene in architects and designers." *By Martha McDonald*

Jeffery W. Smith of Smith Architectural Group in Palm Beach, FL, is known for ushering in Florida's new "Gilded Age" with a design philosophy that "embraces the inheritance of the past." His work stretches up the East Coast to include grand summer homes in the Hamptons and a penthouse in New York City. His Palm Beach designs are featured in Joyce C. Wilson's *Palm Beach Splendor: The Architecture of Jeffery Smith*, published in 2005 by Rizzoli.

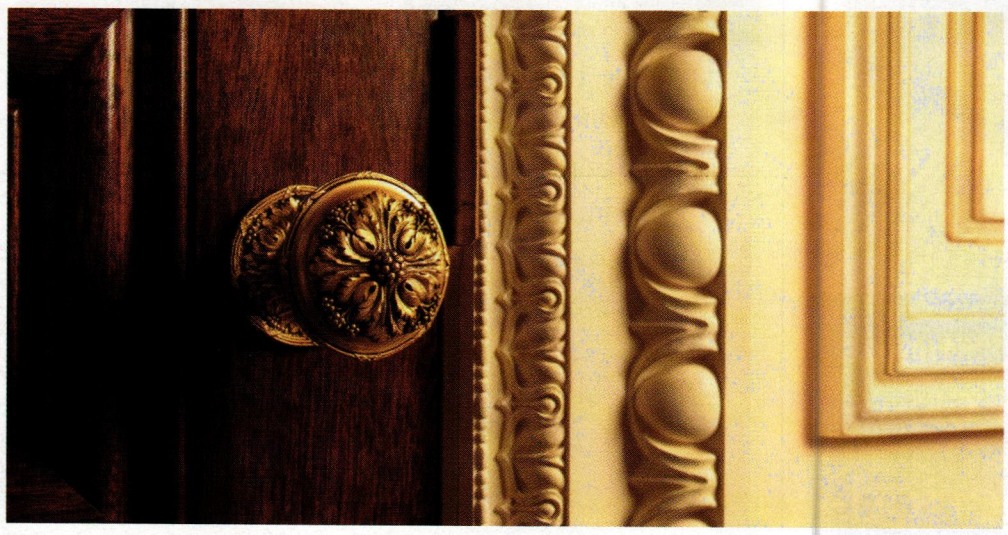
When working on the details of a home, Smith prefers custom hardware, particularly made-to-order hardware from P.E. Guerin. "I usually use Guerin if I can, if the budget allows," he says. "It's like jewelry for the home. It is so timeless and beautiful."

Smith says there's no comparison between stock and custom hardware. "I absolutely prefer custom," he says, noting that it's important to specify the hardware during the design phase. "You need to place the hardware order by the time you break ground, so the clients focus on that in the early stages of design."

Smith usually specifies different styles for each room or each suite of rooms. "There is such a wide selection that it would be a shame to pick just one for the entire home," he says, noting that he is influenced by turn-of-the-century homes, where different rooms were often done in different styles. Rarely does the architect come to Guerin with a custom drawing for door hardware. "They have so many patterns to choose from that we don't often need custom drawings," he explains, although he did recently design custom bathroom hardware for one of his clients.

Smith has made a number of trips to the P.E. Guerin showroom in New York City to select hardware. "I have been purchasing from Guerin since I discovered them over 20 years ago," he says. "I try to get the owners involved. I love sending clients there. Once they see it, they have to have it."

Smith also highly recommends the trip to other designers as well: "One must experience Guerin's showroom and workroom. The age-old process of producing hardware is executed with the highest level of artistry and craftsmanship. The period hardware, ormolu and fitting stimulate the creative gene in architects and designers."



This Louis XVI door knob with an old-gold finish was hand-cast and hand-chased by P.E. Guerin for a New York City penthouse designed by architect Jeffery Smith. *Photo: Kim Sargent*

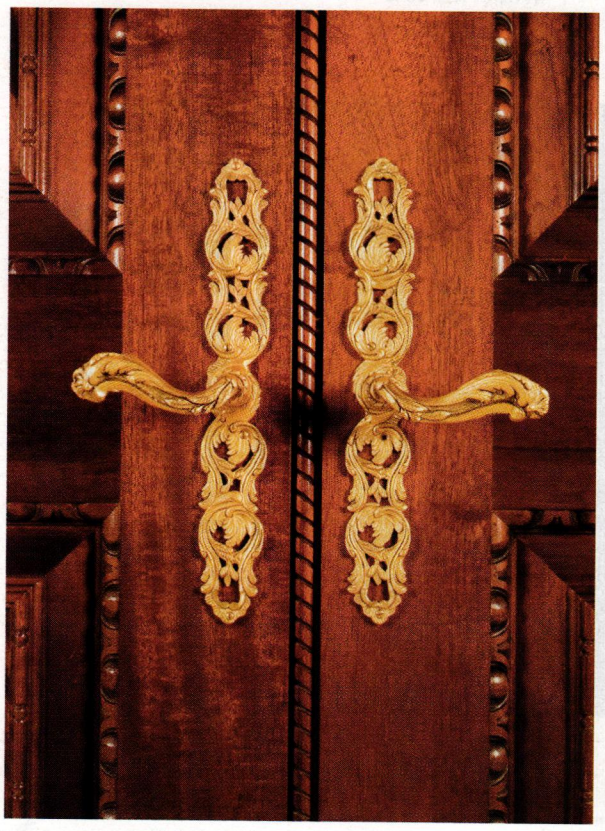
A Smith-designed residence in Naples, FL, features this custom-made Louis XIV rim lock. It was fabricated by P.E. Guerin with an old-gold finish. *Photo: Kim Sargent*

Handcrafted

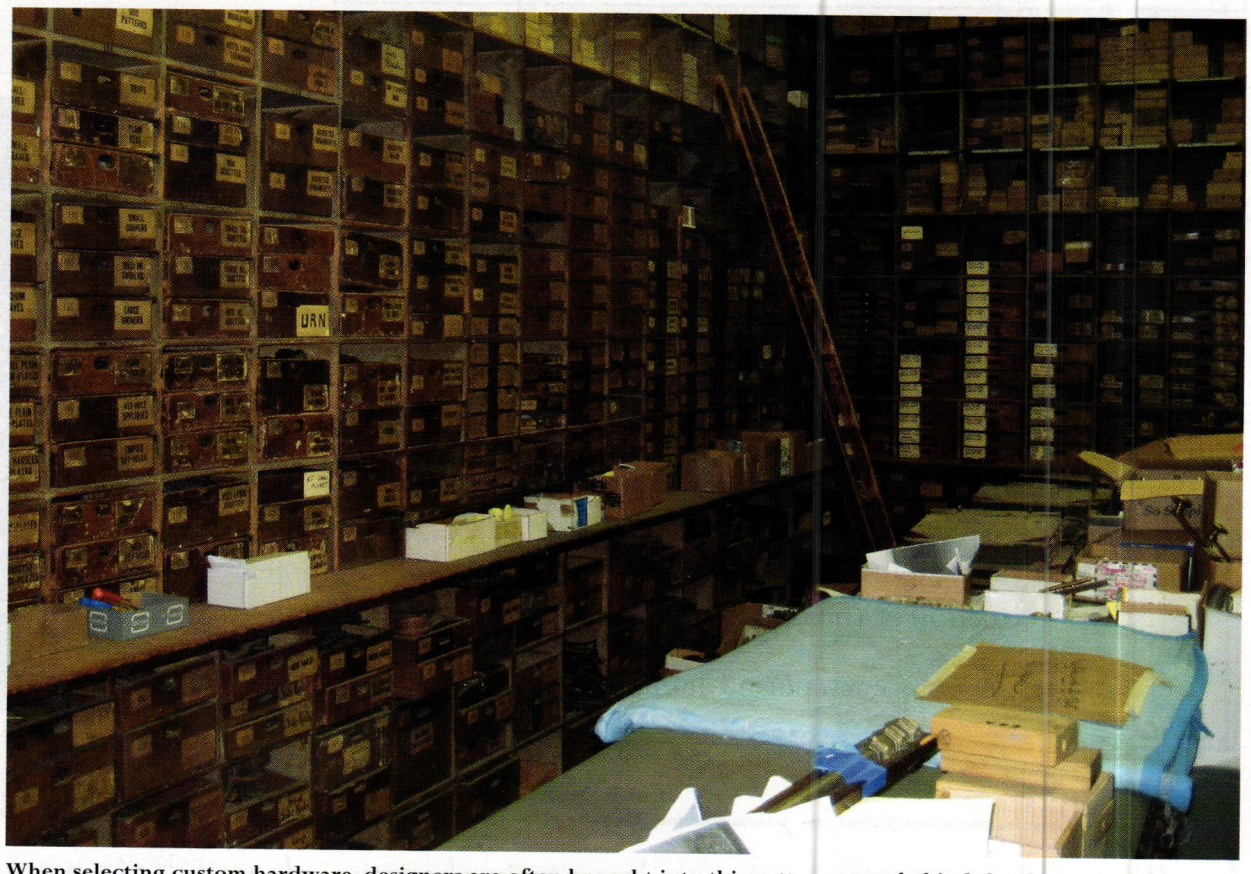
Visitors to the showroom are greeted by a small brass "P. E. Guerin" sign on the discreet door of a turn-of-the-century brownstone in Manhattan's West Village. While the building looks similar to the others in the historic residential neighborhood, what greets the visitor beyond the door is nothing like what one would find in other buildings in the area.

"P.E. Guerin is the oldest decorative hardware firm in the U.S. and the only such foundry still operating in New York City," says Vice President Martin Grubman, whose desk shares a corner in the showroom with that of owner Andrew F. Ward, great-grandnephew of the founder. Pierre Emmanuel Guerin founded P.E. Guerin in 1857 shortly after he arrived from France. In 1892, the foundry moved to its current quarters on Jane Street, where it currently occupies three buildings and employs approximately 65 craftsmen.

A showroom on the first floor is jam-packed with samples and models. The moldmaking, pouring, finishing, polishing, plating and patinating are all done in-house. A tour of the premises takes you through a warren of rooms filled with different equipment and craftsmen, all operating much as they did in the 19th century. Grubman explains that many of the craftsmen, such as those who create and pour the molds, are trained at the facility. "You don't find experienced



These Louis XV door levers and matching escutcheon plates were made to order by P.E. Guerin for a Palm Beach, FL, residence designed by Smith. *Photo: Kim Sargent*



When selecting custom hardware, designers are often brought into this pattern room behind the showroom at P.E. Guerin's headquarters in New York City. Patterns are stored in drawers reaching from floor to ceiling. Although there is no exact count, P.E. Guerin estimates that it has at least 50,000 patterns.

people for pouring molds," he says. "We have to train them here."

After each piece is poured, filed and machined, an individual does the chasing work, going over each and every line and surface by hand with special chisels and tools to accentuate the design. This process takes approximately three to four hours for a doorknob. Following the chasing work, each individual piece is plated and patinated – other time-consuming processes that are also done by hand.

The process of acquiring custom hardware for a project starts with selecting the appropriate style. "Usually an architect or a designer will come in and say he or she is designing a house in a particular style," says Grubman, "and will need hardware to suit that style. We provide guidance on styles and types of fixtures that are needed."

Sometimes the designer comes to P.E. Guerin with a drawing of a specific product. In that case, the firm carves a custom pattern (model) for them, and then produces it. Guerin also reproduces antique hardware for clients. "Usually they come in and select from our existing models," says Grubman. "We have thousands of patterns they can choose from. Generally they find something they like." He estimates that Guerin has more than 50,000 models available. "I don't think anybody has ever counted them," he adds. "Clients also send photos or they may ask us to send samples to them."

Like Smith, he recommends a trip to the showroom. "Coming into our showroom is like stepping back in time," says Grubman. "It's like coming to a museum." The firm also has associated showrooms in Dallas, Los Angeles, San Francisco, Chicago and Northbrook, IL.

Museum Quality

P.E. Guerin's furniture hardware has been featured in various museums. It is currently found in the American Wing of the Metropolitan Museum of Art and was also featured at the museum in a 1995 exhibit entitled "Herter Brothers: Furniture and Interiors for a Gilded Age." It can also be found in the Frick Collection in New York City, the Chicago Art Institute and other museums, Grubman adds.

Recently, it was part of an exhibit at the Bard Center for Decorative Arts, Design, and Culture in New York City in 2007. "Brass work done by a plethora of manufacturers from the 19th century was represented at Bard," Grubman explains. "We are the only one that is still in business."

Although P.E. Guerin originally specialized in furniture hardware, it has branched out over the years to offer a broad line including builders' hardware, bathroom fittings and accessories, fixtures and furniture. Its builders' hardware offerings include 20 categories. In door hardware, the firm offers knockers, pocket-door hardware, door levers, doorknobs, thumb turns, key plates, door pulls, hinges, push plates and back plates and cremone bolts and hardware. These are available in many styles, ranging from Adam to Empire to Louis XIV and can be plated with gold, silver, nickel, bronze or copper.

P.E. Guerin also offers a line of stock hardware that is fabricated in Valencia, Spain, and finished at its workshop in New York City, but most of its work is custom. "Ninety-nine percent of our work is made to order," says Grubman. Although custom costs considerably more than stock hardware [up to quadruple the price], Grubman notes that most of his clients prefer made-to-order hardware because it is higher quality. "You can get what you want and the level of detail is much better," he says.

Left: The molds are created by surrounding the patterns with sand in steel frames that are then baked in an oven room overnight. Here, a number of different door hardware patterns are being laid in place to create molds.

Below: Once the molds are prepared (the sand has hardened in the oven), the patterns are removed and the brass is heated to a temperature of 2,000 degrees Fahrenheit before it is poured into the molds.

As for a timeframe, it can vary as widely as the architect's needs. Grubman says P.E. Guerin can deliver from its stock line in six to eight weeks, but larger residential projects usually take six months to a year. "Many of our clients, such as Jeff Smith, are building large homes ranging from 30,000 to 50,000 sq.ft. – or larger – and these take up to 1½ years to build," he says. "They usually order the hardware during the design phase." This is something he recommends for all designers – that they come to P.E. Guerin during the design phase so there is plenty of time to create the pieces: "The biggest mistake architects and designers make is coming to us too late, after the doors are made and they are well into construction."

Plans for the future at P.E. Guerin call for more of the same during its next 150 years. If the large photos of children on Andrew Ward's wall are any indication, the next generation will be carrying on the business pretty much the same way Pierre Emmanuel Guerin did. ■

After cooling for an hour or so, the molds are opened and the still-warm hardware is removed. These pieces are then filed, chased and finished by a number of craftsmen before they are ready to ship. Miguel Perez-Lloret is one of the craftsmen involved in pouring the molds.

Each piece of custom hardware is hand-chased to delineate the lines of the design and the textures of the surface.

The last step in the process is patinating the hardware and polishing it with an umber material. Depending on the amount of umber used, it can create finishes such as old-gold, which is darker and designed to look like an older piece, or the brighter antique gold. Kenrick Theobalds works the patination desk at P.E. Guerin.

Door Hardware

Go to www.period-homes.com to order product literature, and click on "Free Product Literature" or fill out the card at page 34. To order literature from all of the companies listed here, enter No. 9741.

Al Bar-Wilmette Platers
866-823-8404; Fax: 847-251-0281
www.albarwilmette.com
Wilmette, IL 60091

Custom fabricator & restorer of door, window & furniture hardware & lighting: cleans, polishes, plates, repairs & lacquers; all finishes; salvaged hardware; duplication services.
Write in No. 97

Custom hardware and hardware restoration services are available from Al Bar-Wilmette.

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www.outwater.com
Bogota, NJ 07603

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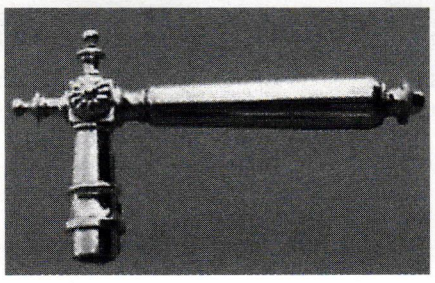
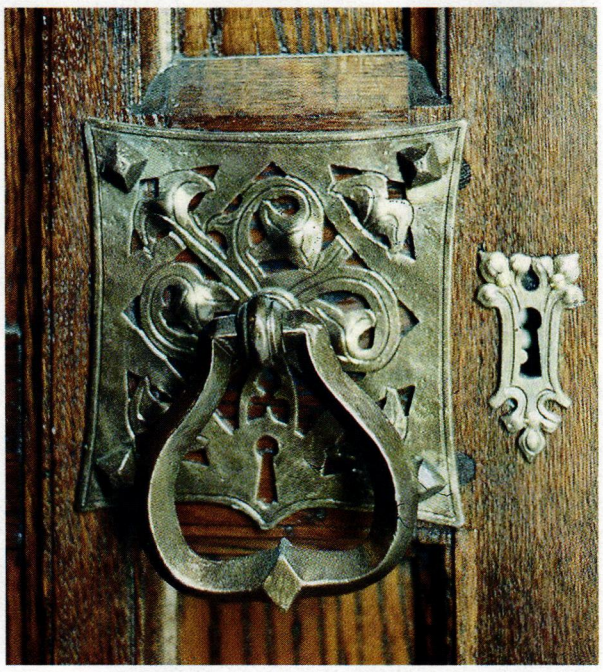
Architectural Resource Center
800-370-8808; Fax: 603-942-7465
www.aresource.com
Northwood, NH 03261

Supplier of hardware: for doors, windows & cabinets; window pulleys in cast bronze & brass; custom weights; awning hardware, window locks & more.
Write in No. 1670



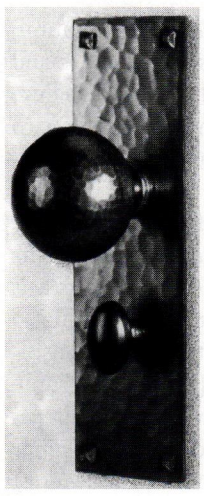
This solid-brass lever is supplied by Architectural Resource Center, along with other door hardware, such as escutcheon plates, cremone bolts, multi-point locks and more.



Ball & Ball Lighting restored and refinished this decorative door pull.

Ball & Ball Hardware
610-363-7330; Fax: 610-363-7639
www.ballandball.com
Exton, PA 19341

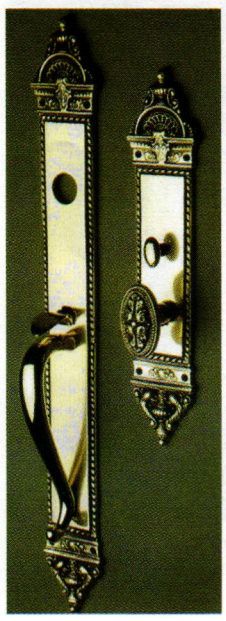
Manufacturer of furniture, cabinet, window, shutter & door hardware: brass, cast iron, bronze, wrought iron & steel; new reproduction & antique/reconditioned hardware; fireplace accessories; restoration services.
Write in No. 2930



Craftsmen Hardware manufactured this hammered-style, 2x7-in. escutcheon, doorknob and oval t-turn.

Craftsmen Hardware Co.
660-376-2481; Fax: 660-376-4076
www.craftsmenhardware.com
Marceline, MO 64658

Custom fabricator of Arts & Crafts-style lighting & copper hardware: chandeliers, sconces, lanterns & building-mounted fixtures; knobs, escutcheons, locksets, hinges, door knockers, doorbells, levers & drapery hardware; grilles.
Write in No. 6980



The Classic Handle Set from Crown City Hardware includes one 23x3-in. outside escutcheon and one 14x3-in. inside escutcheon.

Crown City Hardware Co.
626-794-1188; Fax: 626-794-1439
www.restoration.com
Pasadena, CA 91104

Supplier of hardware: glass knobs, bin pulls & door & window hardware; wrought iron/steel & brass; antique; Victorian & Arts & Crafts styles; switch plates & switches.
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www.sorpetalerusa.com
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Custom fabricator of wood windows & doors: any wood species, finish & glazing; aluminum- & bronze-clad systems; hardware in bronze, brass & chrome; wood shutters; since 1881.
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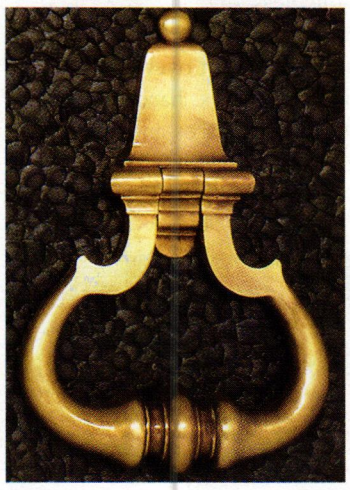
www.decorative-hardware.com
Chappaqua, NY 10514

Custom manufacturer of solid brass/crystal drapery, curtain, door & window hardware; primary line is the American Heritage collection; can modify existing line or fabricate a custom drapery hardware scheme.
Write in No. 51

E.R. Butler & Co.
212-925-3565; Fax: 212-925-3305
www.erbutler.com
New York, NY 10012

Manufacturer of Early American door, window & furniture hardware: 19th-century shell-shanked crystal, porcelain & wood trimmings; brass, bronze, nickel-silver & wrought iron; custom-plated & -patinated finishes; restoration work.
Write in No. 2260



E.R. Butler offers Early American door hardware in many different finishes.

Guerin, P.E.
212-243-5270; Fax: 212-727-2290
www.peguerin.com
New York, NY 10014

Manufacturer of handmade period hardware: furniture, door, window & builders' hardware; bathroom fixtures & accessories; tables & objets d'art; handcrafted interior lighting fixtures; since 1857; catalog $25.
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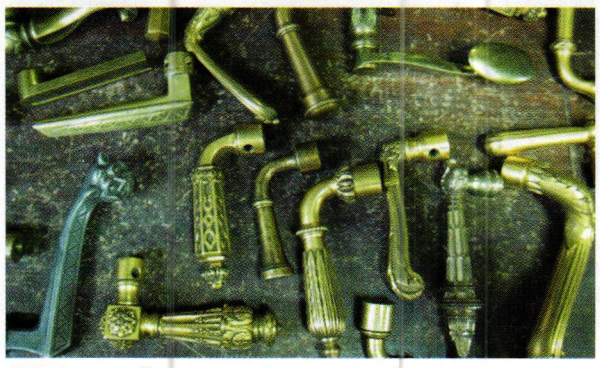

P.E. Guerin offers these and many other door levers.

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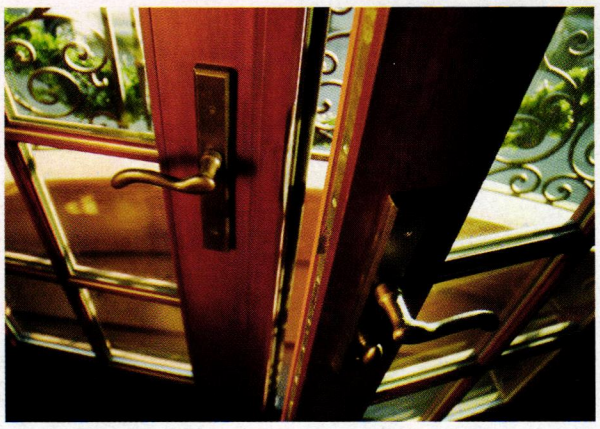

The cast-bronze Jefferson Lever is handcrafted by Hamilton Sinkler.

Hamilton Sinkler
866-900-3326; No fax
www.hamiltonsinkler.com
New York, NY 10016

Supplier of custom & standard design window & door hardware: in nickel, brass & bronze; reproduction services; cabinet hardware.
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888-223-2545; Fax: 503-233-1312
www.houseofantiquehardware.com
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Supplier of door, window, cabinet, furniture, electrical & bath hardware: original antique & vintage reproductions; Federal, Victorian & Arts & Crafts styles; hardware specialists available to assist with renovation projects.
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This traditional door set and steeple-tip door hinge are available from House of Antique Hardware in nine different finishes.

James Peters & Son, Inc.
215-739-9500; Fax: 215-739-9779
www.jamespetersandson.com
Philadelphia, PA 19125

Manufacturer of period-style hardware: for exterior shutters, doors, windows, gates, garages & barns; new reproduction hardware; wrought steel with black finish & wrought iron.
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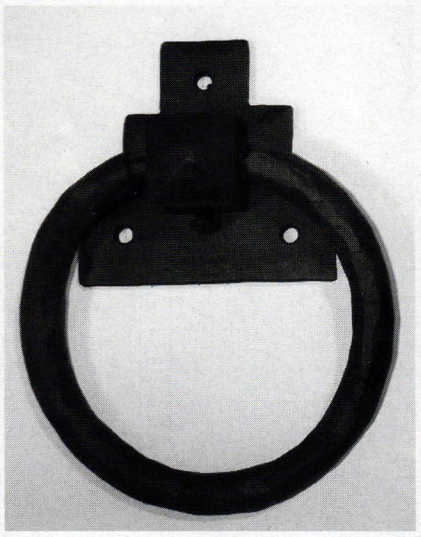
This dummy pull, model #9000 from James Peters & Son, is 10 in. tall.

Kayne & Son Custom Hardware, Inc.
828-667-8868; Fax: 828-665-8303
www.customforgedhardware.com
Candler, NC 28715

Custom fabricator of door, barn, garage, gate, furniture, cabinet, shutter & window hardware: hand-forged steel, copper & bronze or cast bronze; repair, restoration & reproduction work; fireplace equipment; grilles; weathervanes; catalog $5.



This wrought-iron door pull was manufactured by Kayne & Son Custom Hardware.

King Architectural Metals
800-542-2379; Fax: 800-948-5558
www.kingmetals.com
Dallas, TX 75228

Wholesale supplier of ornamental & architectural metal components: for wrought-iron staircases, handrails, gates, fences, mailboxes, doors, screens, awnings & fireplace screens; cast-iron, aluminum & plastic finials.
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www.hammerworks.com
Worcester, MA 01603

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510-234-7569; Fax: 510-232-7519
www.maguireironcorporation.com
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Supplier of traditional hardware & lanterns: door, cabinet, window, shutter, furniture, gate & mailbox hardware; knobs & levers with compatible locks of various backsets & functions; wrought-iron, pewter, rust, brass & bronze finishes; custom work.
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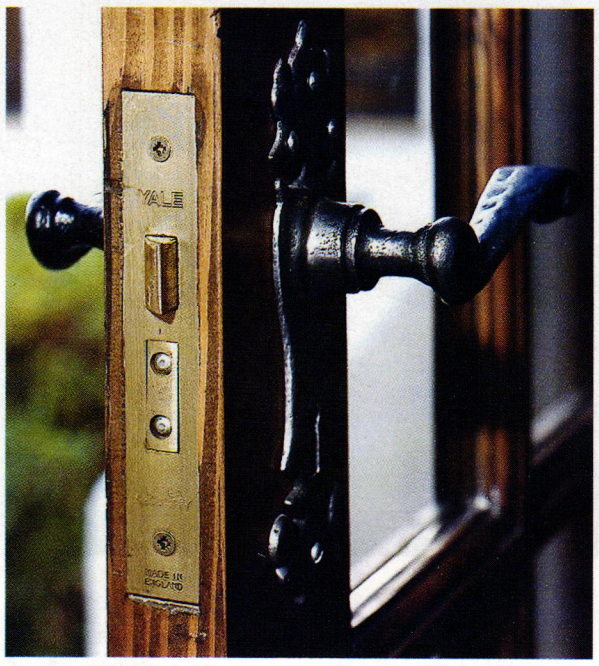
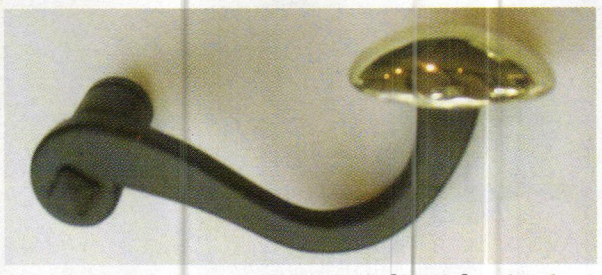


Traditional door hardware, such as this escutcheon and lever, is supplied by Maguire Iron.



D.C. Mitchell carries an extensive line of hand-forged and hand-cast door hardware.

Mitchell, D.C.
302-998-1181; Fax: 302-994-0178
www.dcmitchell.org
Wilmington, DE 19804

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Old Smithy Shop fabricated this Early American hand-forged hinge and matching latch.

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800-407-4295; Fax: 646-290-8506
www.sabaxter.com
New York, NY 10016

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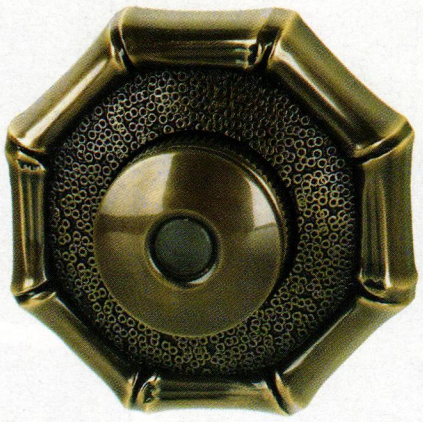

This small bamboo bell push is available from Von Morris.

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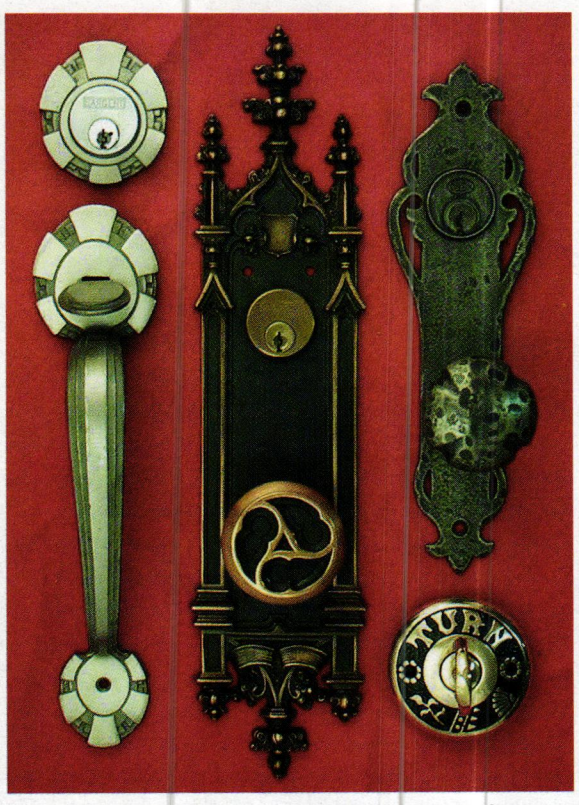
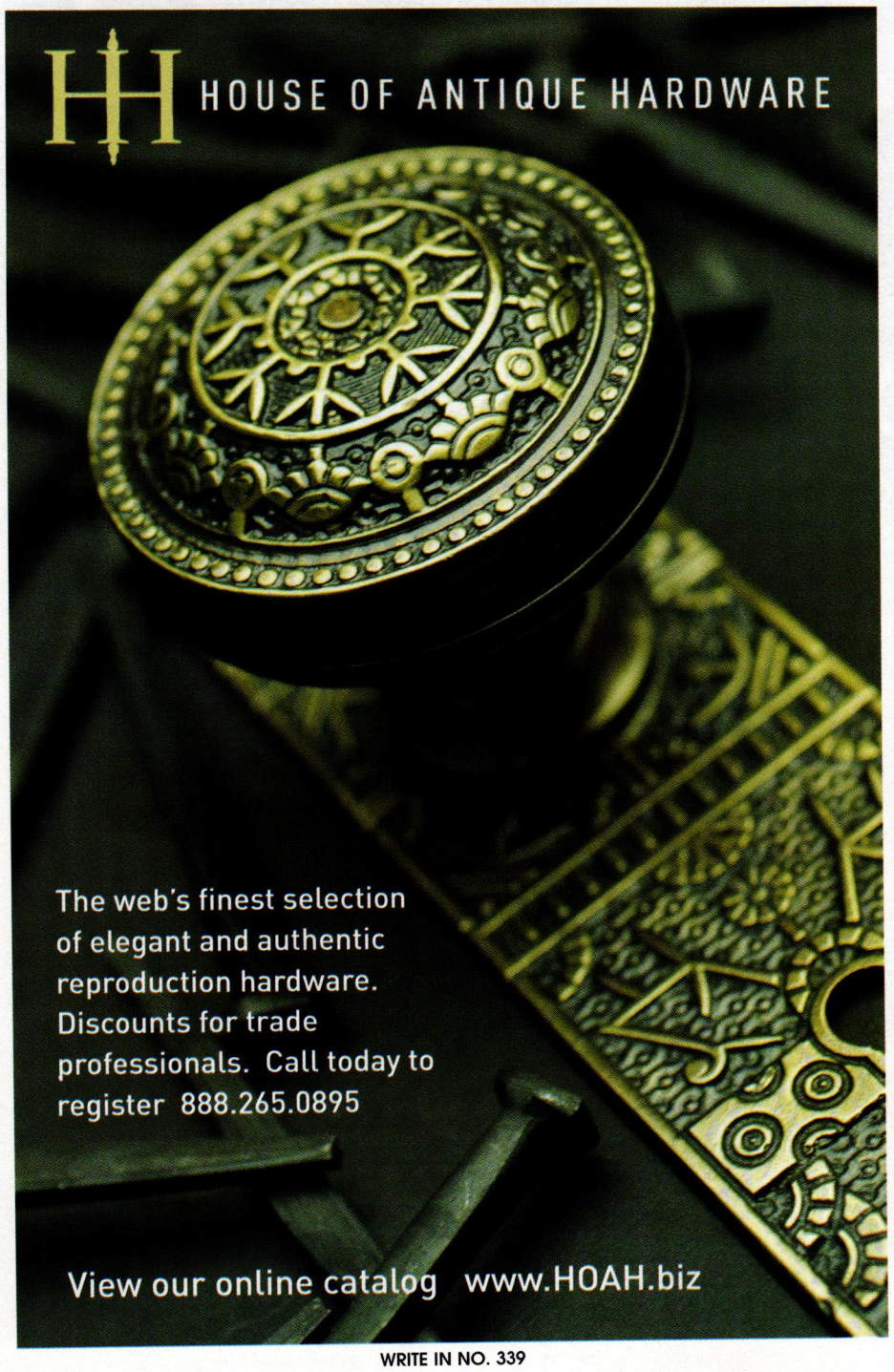


Wm. J. Rigby Co. supplies antique door hardware from a variety of periods.



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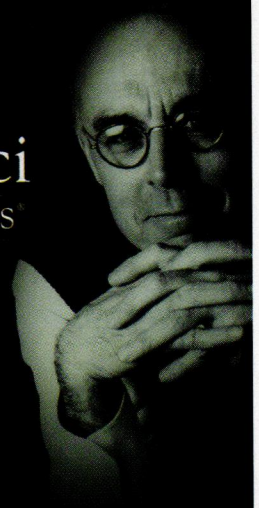

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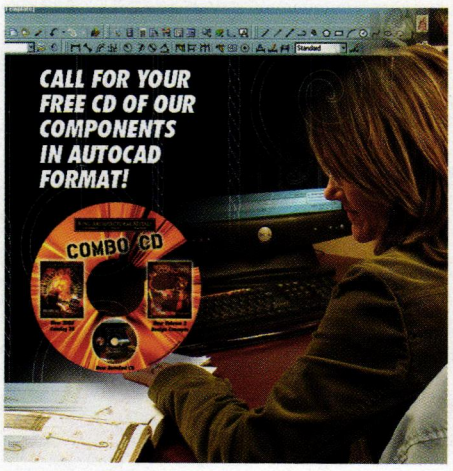

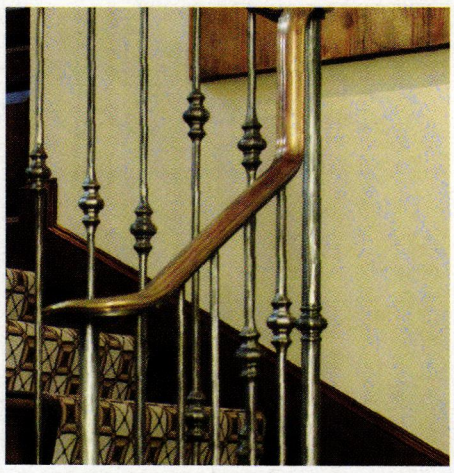

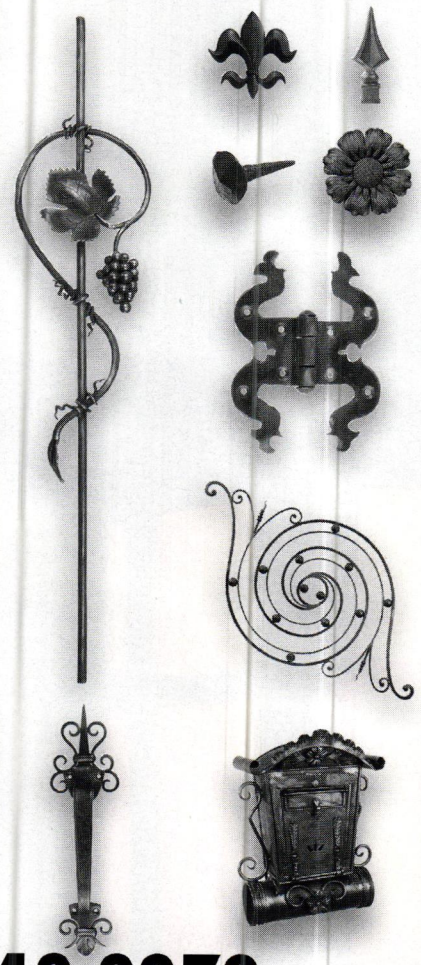

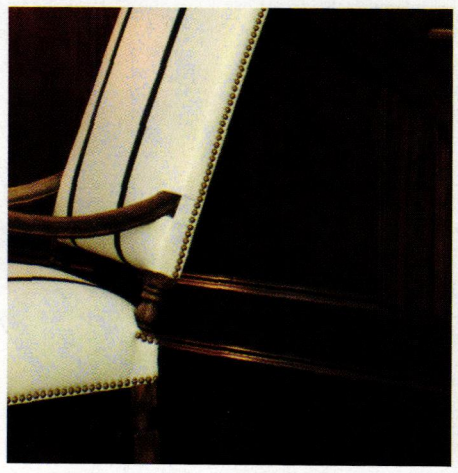

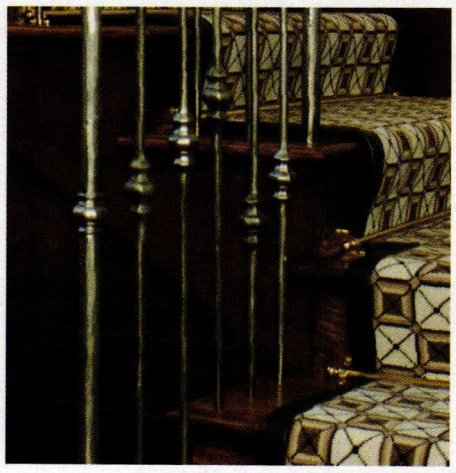

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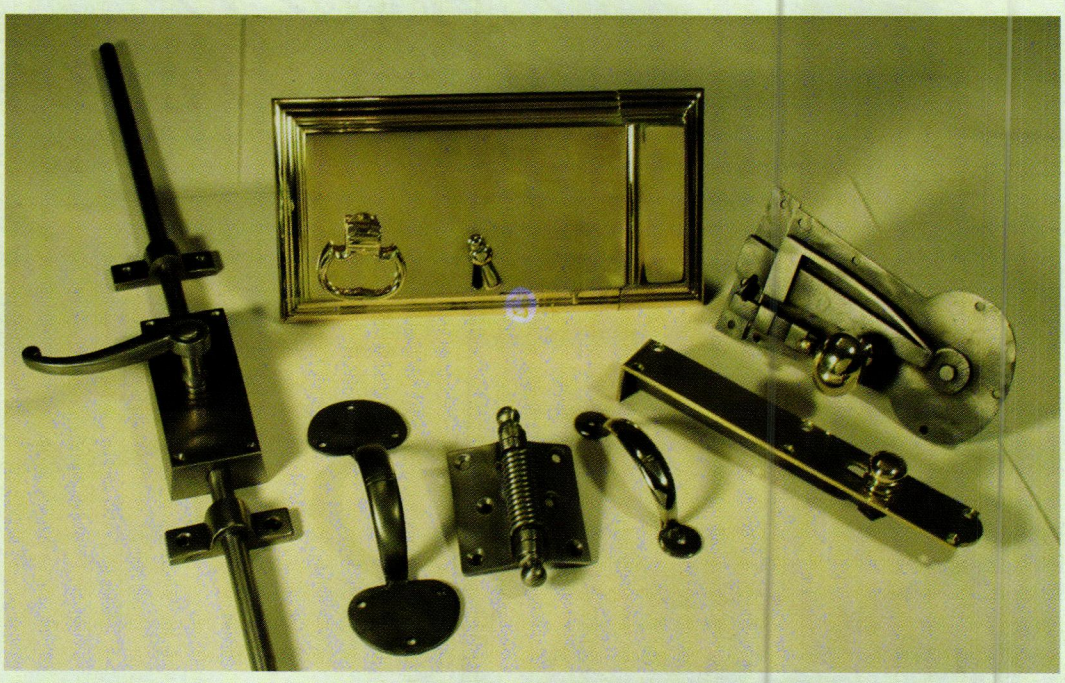

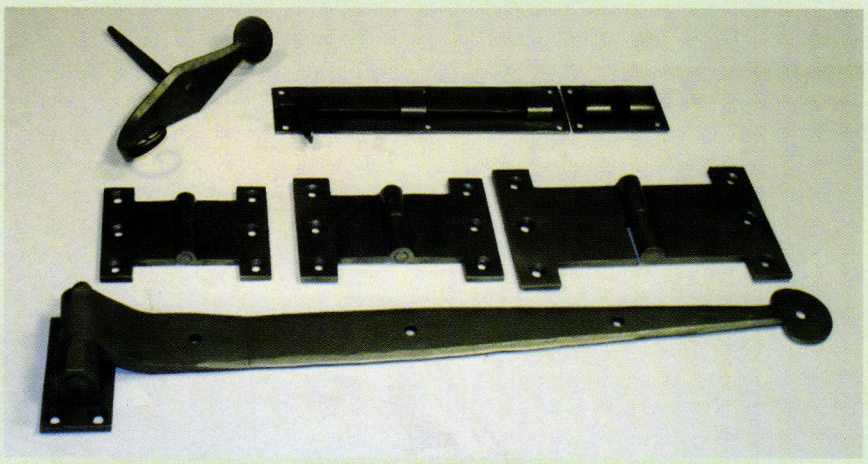

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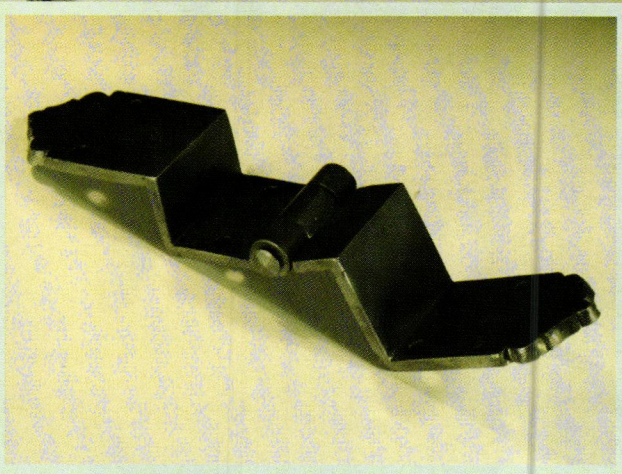

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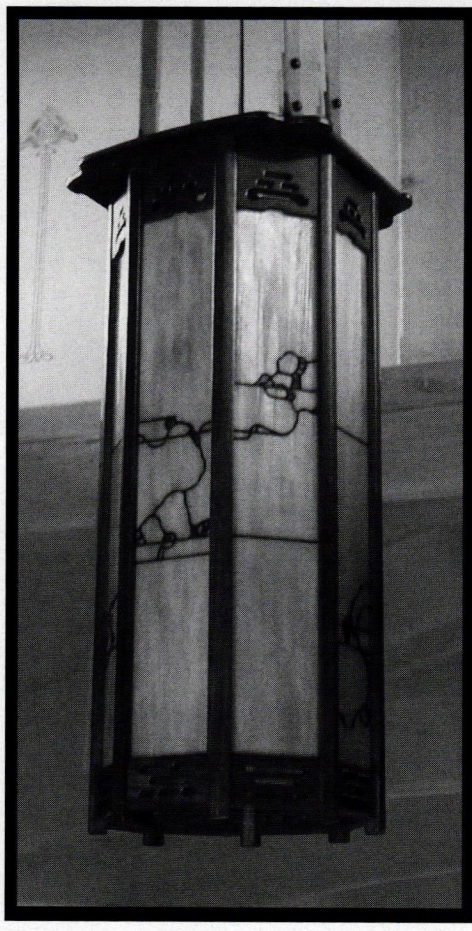

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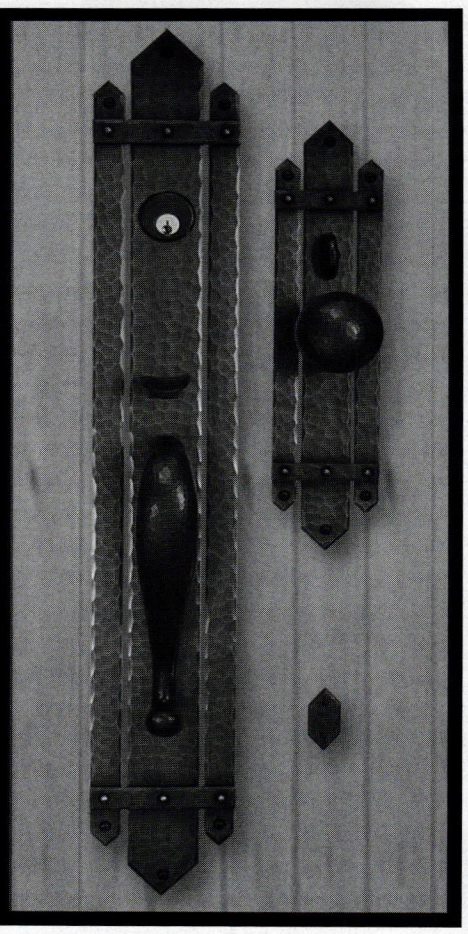

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Calendar of Events

12th ANNUAL INTERNATIONAL PRESERVATION TRADES WORKSHOP, July 18-20, 2008. PTN will hold its annual workshop in Barre, VT, at the Jones Brothers Company granite shed, home of the Vermont Granite Museum and the Stone Arts School. The workshop features demonstrations, presentations, hands-on sessions and the Preservation Trades Fair, plus the presentation of the 2008 Askins Achievement Award. For more information call 866-853-9335, e-mail info@ptn.org or go to www.iptw.org.

WINDOW WEBINARS, July 22 & October 9, 2008. Restore Media, in association with Marvin Windows and Doors, will hold two Webinars on traditional window design. The first, "The Dos and Don'ts of Traditional Windows," will be presented on July 22 at 2 p.m. ET by Stephen Mouzon, AIA, LEED AP, CNU, of the New Urban Guild, and Jeff Hoffman of Marvin Windows and Doors. The second, "The Science of Wooden Windows," will be presented on October 9 at 2 p.m. ET by Sandra Vitzthum, AIA, of Sandra Vitzthum, Architect, and Ben Wallace of Marvin Windows and Doors. For more information, go to www.period-homes.com/webinar; for information on available continuing education units, call 802-674-6752.

ICA WETHERSFIELD HOUSE & GARDEN DESIGN & DRAWING WORKSHOP, July 25-26, 2008. The Institute of Classical Architecture & Classical America will conduct a design seminar and drawing tour of the Wethersfield House and garden in Amenia, NY. The workshop includes a lecture on the history and design of the house and garden. A tour of the property and an opportunity for independent research and observational drawings are also available. Visit www.classicist.org for workshop updates.

TRADITIONAL BUILDING EXHIBITION & CONFERENCE, September 18-20, 2008. The nation's largest event dedicated to historic restoration, renovation and historically inspired new construction will be held at the Navy Pier Festival Hall in Chicago, IL. The conference includes sessions with professional learning units available through the AIA, ASLA, ASID, IIDA, AIC and the APA. For details on programs and exhibiting, go to www.traditionalbuildingshow.com.

FRANK LLOYD WRIGHT FALLINGWATER TOUR, October 11-14, 2008. The tour, "Wright Way Pennsylvania: Fallingwater and More," will be held in Mill Run, PA. The excursion includes a chance to take interior photography of Fallingwater, a tour of downtown Pittsburgh's architecture and two Wright-designed Usonian homes – Kentuck Knob and Duncan House. Visit www.gowright.org or call 708-848-1976 for more information.

APT 40th ANNIVERSARY CONFERENCE, October 13-17, 2008. The Association for Preservation Technology International will celebrate its 40th anniversary conference at the Hilton Montreal Bonaventure in Montreal, Canada. The theme this year is "Interdisciplinary Collaboration in Heritage Conservation"; sub-themes are "Sustainable Heritage Conservation" and "Conservation Technology and Philosophy." For conference updates, visit www.apti.org.

NATIONAL GREEN BUILDERS PRODUCTS EXPO, October 15-16, 2008. The National Green Builders Products Expo will be held at the Las Vegas Convention Center in Las Vegas, NV. The expo is a trade-to-trade event focusing exclusively on green building products and services related to building, remodeling, renovation and more. For more information visit www.ngbpe.com.

NATIONAL PRESERVATION ANNUAL CONFERENCE, October 21-25, 2008. The National Trust for Historic Preservation will hold its annual conference at the Tulsa Convention Center in Tulsa, OK. The conference will offer workshops and field sessions on the urban preservation challenges and successes in Tulsa, plus a chance to network with designers and builders throughout the region. The theme, "Preservation in Progress," will highlight the city's Art Deco architecture, Native American influences and its changing environment. For details and registration, visit www.nthpconference.org.

ECOHOME EXPO & CONFERENCE, October 22-24, 2008. The EcoHome Expo & Conference will be held at the Austin Convention Center in Austin, TX. The conference is designed for professionals interested in green residential construction and features 40 seminars and workshops as well as a chance to see the latest green building products, services and technology. For conference updates, visit www.ecohomeexpo.com.

24TH ANNUAL BUILD BOSTON CONVENTION AND TRADESHOW, November 18-20, 2008. The 24th annual Build Boston convention and tradeshow will be held at the Seaport World Trade Center in Boston, MA. Aimed at design and management professionals, the event features exhibits, workshops and tours, and the opportunity to earn AIA learning units and continuing-education credits. For event updates, visit www.buildboston.com.

NATIONAL BUILDING MUSEUM PROGRAMS & EXHIBITS. The National Building Museum in Washington, DC, offers a series of exhibits and programs throughout the year on topics dealing with architectural design and building. Many of the programs qualify for AIA continuing-education units. Current exhibitions include "Washington: Symbol & City," a study of Washington, DC, as a national symbol and evolving city. The building itself is worth the visit, and 45-minute walk-in tours are offered daily. For details on current programs and a tour schedule, go to www.nbm.org.

WOOD-CARVING WORKSHOPS. Classically trained master wood-carver Dimitrios Klitsas conducts classes in wood carving at his studio in Hampden, MA, for novices as well as professionals looking to take their skills to the highest level. Classes are available for both group and individual instruction. For more details, go to www.klitsas.com.

WOODWORKING CLASSES. The North Bennet Street School holds woodworking classes – including fine woodworking and preservation carpentry – year-round in Boston, MA. Class size is limited to 10 to 14 people. The school provides bench space, materials and shop supplies for most workshops. To register and pay online, visit www.nbss.org/workshops/schedule.asp or contact workshop program director Janet A. Collins at workshop@nbss.org or 617-227-9292.

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- 162 online product brochures
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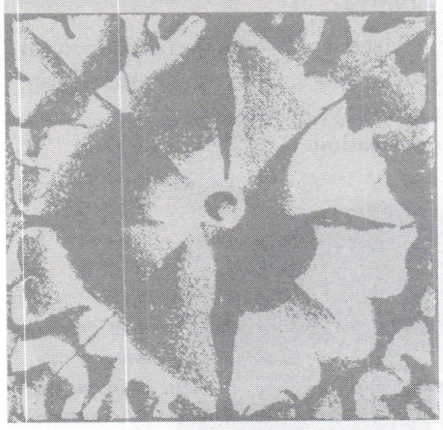

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Wood Windows

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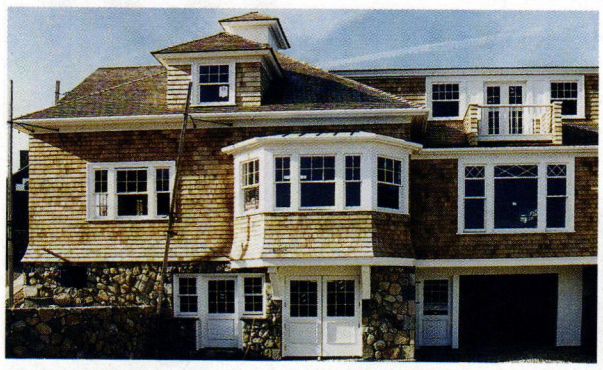
Architectural Components, Inc.
413-367-9441; Fax: 413-367-9461
www.architecturalcomponentsinc.com
Montague, MA 01351

Custom fabricator of wood windows & doors: traditional details, materials & joinery; paneled, carved, louvered, French, pocket & art-glass doors; complete entryways; screen & storm doors; casings & moldings; mantels; replications.
Call for more information.



Architectural Components supplied the custom true-divided-lite wood windows and doors for this Shingle Style home.

Artistic Doors & Windows
800-ART-DOOR; Fax: 732-726-9494
www.artisticdoorsandwindows.com
Avenel, NJ 07001

Custom fabricator of hardwood doors & windows: all fenestration styles & types; IBC 2000 impact-approved entry doors & windows; stile-&-rail interior doors with fire ratings to 90-min. positive pressure; multiple hardwood species.
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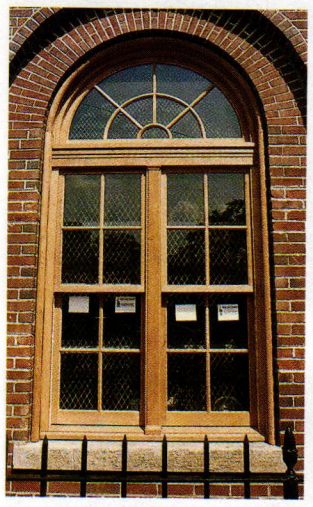

This double-hung window unit with a fixed arch fan sash was constructed with mortise-and-tenon joinery by Artistic Doors & Windows.

Custom Trades International, Inc.
203-531-3493; Fax: 203-532-9727
www.sorpetalerusa.com
Greenwich, CT 06831

Custom fabricator of wood windows & doors: any wood species, finish & glazing; aluminum- & bronze-clad systems; hardware in bronze, brass & chrome; wood shutters; since 1881.
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These wood windows were manufactured by Custom Trades International.

The wood windows of this residence were manufactured by Fenestra America.

Fenestra America, LLC
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www.fenestra-america.com
Brooklyn, NY 11234

Manufacturer of custom wood & clad-wood windows: European casement, round top, oval & round; neoprene weatherstripping; French, swing, sliding & foldaway doors.
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Grabill fabricated these fixed and operable mahogany casement windows and fixed transom units.

Grabill Windows & Doors
810-798-2817; Fax: 810-798-2809
www.grabillwindow.com
Almont, MI 48003

Custom manufacturer of solid-wood & bronze- or aluminum-clad windows & doors: casements, tilt-turn, European in-swing & historically accurate double-hung windows with weight-&-pulley operation; custom hardware finishes; stained glass; screens & storms.
Write in No. 1910

Arched-top double-hung windows from Kolbe & Kolbe can be installed without removing existing trim and framework.

Kolbe & Kolbe Millwork Co., Inc.
800-477-8656; Fax: 715-842-2863
www.kolbe-kolbe.com
Wausau, WI 54401

Manufacturer of wood, aluminum-clad & vinyl windows & doors: custom styles; variety of colors & wood species; many products designed as historic replications.
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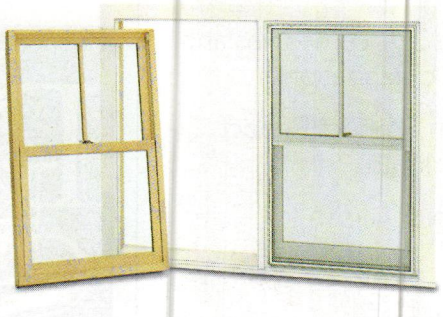
Marvin Windows & Doors
888-537-8268; Fax: 218-386-4027
www.marvin.com
Warroad, MN 56763

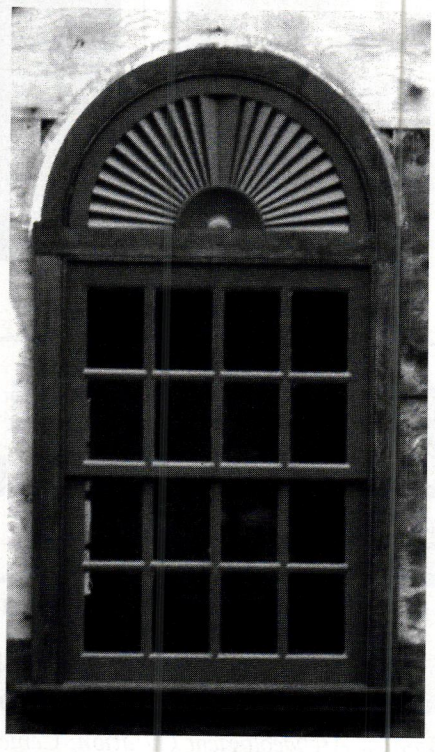
Manufacturer of all-wood & clad-wood windows & doors: round top, oval, casement & double hung; custom shapes & historic window replication; dual durometer, bulb & leaf weatherstripping; storm windows; numerous design choices & glazing options.
Write in No. 1611



All-wood interior and exterior insert double-hung windows are offered by Marvin.

Maurer & Shepherd, Joyners
860-633-2383; Fax: 860-633-7231
www.msjoyners.com
Glastonbury, CT 06033

Manufacturer of historic reproduction architectural millwork: windows, doors, entryways & raised paneling; pine & mahogany; catalog $4.
Call for more information.



This pine window was manufactured by Maurer & Shepherd to reproduce an historic style.

Pacific Columns
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Brea, CA 92821

Supplier of interior & exterior columns: roped, belly, carved, high relief, embossed & octagonal; up to 36-in. dia. & 36-ft. lengths; capitals, pilasters, balustrades & porch posts; metal, wood, FRP fiberglass & polymer window trim; shutters; cupolas.
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Parrett Mfg. fabricates custom windows in non-standard sizes and shapes, such as this divided-lite Palladian model.

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Van Nuys, CA 91411

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Wood Window Workshop
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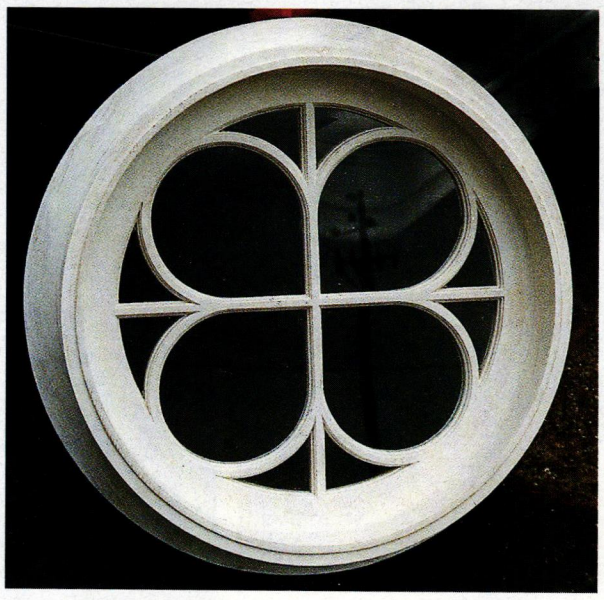
www.woodwindowworkshop.com
Utica, NY 13501

Manufacturer of custom wood windows & doors: any size, shape & species; traditional mortise-&-tenon construction with true-divided lites; historic reproduction of double-hung, casement, arched & bent units.
Write in No. 9640



Wood Window Workshop custom fabricated this circular window with four-leaf-clover panes.

Woodstone Co.
802-722-9217; Fax: 802-722-9528
www.woodstone.com
Westminster, VT 05158

Manufacturer of custom wood windows & doors: wide array of wood species; coped mortise-&-tenon joinery; all shapes, sizes & configurations; screen doors & storm windows; historical & landmark specifications.
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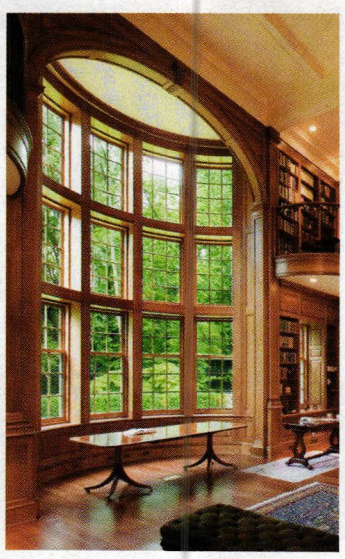
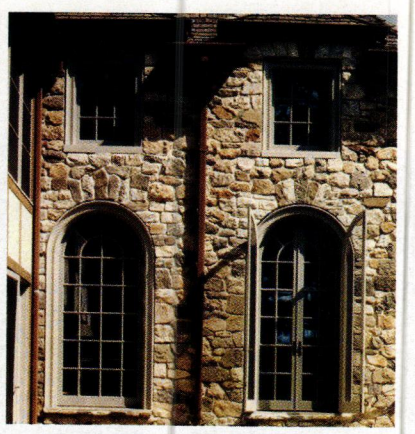


These mulled, bowed, double-hung, mahogany windows were restored by Woodstone Co.

Zeluck Windows and Doors
800-233-0101; Fax: 718-531-2564
www.zeluck.com
Brooklyn, NY 11234

Manufacturer of handcrafted wood windows & doors: round top, oval, round & casement; historic window replication; custom shapes; hardwood, mahogany, teak, cherry, cedar & more from responsibly managed forests.
Write in No. 6920



Zeluck Doors & Windows specializes in high-end custom wood windows, like these European arched models.

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CHICAGO
conference September 18-20
exhibition September 19-20
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TRADITIONAL BUILDING Design Challenge

The Traditional Building **Design Challenge** will take place LIVE inside the Exhibit Hall during Traditional Building Exhibition and Conference, September 19-20, 2008.

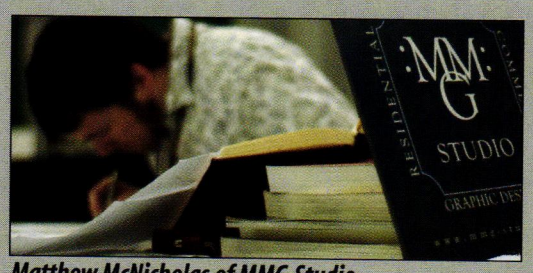
This year's **Design Challenge** will be a "team-competition." Each firm or design team will consist of up to 3 participants working together for two days — with set parameters, such as lot size, square footage and style.

To qualify for the Traditional Building **Design Challenge** you must submit an application, and up to 3 examples of your work.

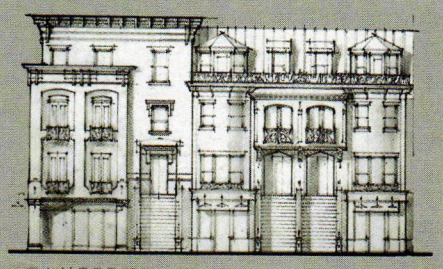
Portfolio submissions should include renderings, images or photos of specific projects that reflect your experience and knowledge of the traditionally-inspired movement.

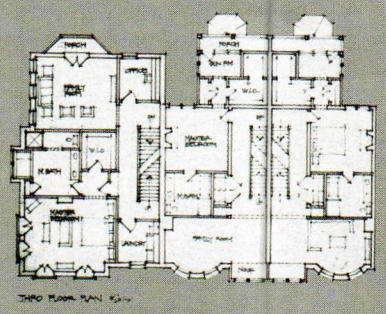
To download a Traditional Building **Design Challenge** application, please visit www.traditionalbuildingshow.com or call 866.566.7840, ext. 112 to receive it by fax or email.

Presentations and judging will take place at 2:00pm on Saturday, September 20, 2008, in the Exhibit Hall.



Matthew McNicholas of MMG Studio.





Renderings by MMG Studios, Chicago, winners of the Boston Spring 2008 Design Challenge.

✔ **Entries Due:** August 22, 2008

Hosted by:
TRADITIONAL BUILDING EXHIBITION AND CONFERENCE

✔ **Contact:** Steve Mickley
The American Institute of Building Design
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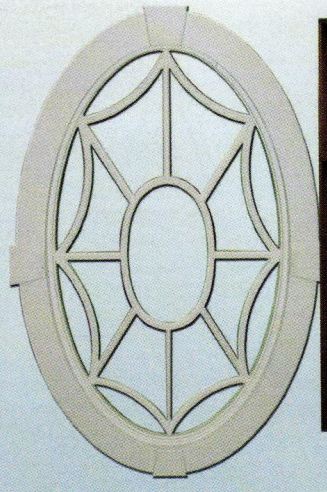

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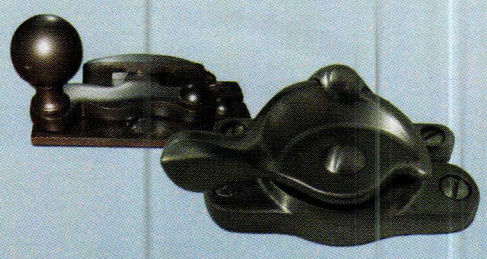

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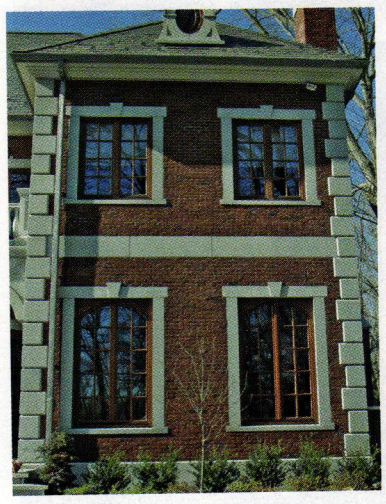

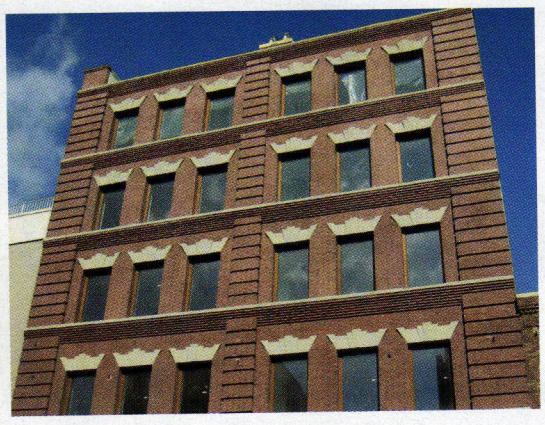

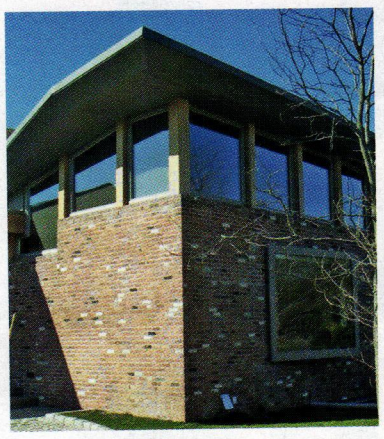

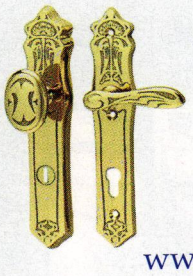

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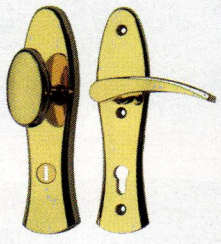

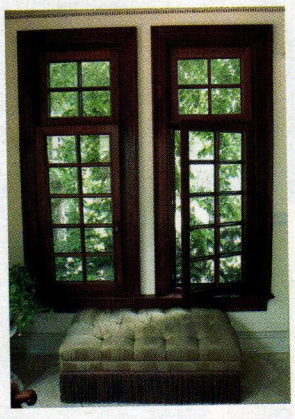

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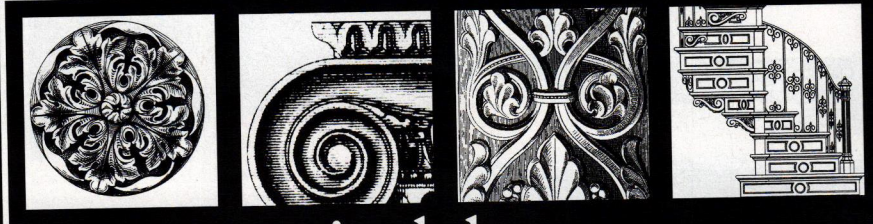

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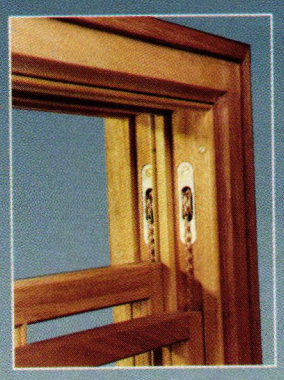
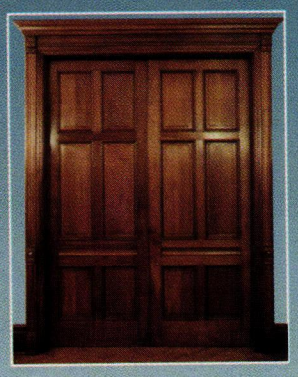
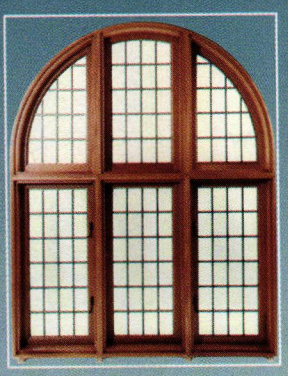

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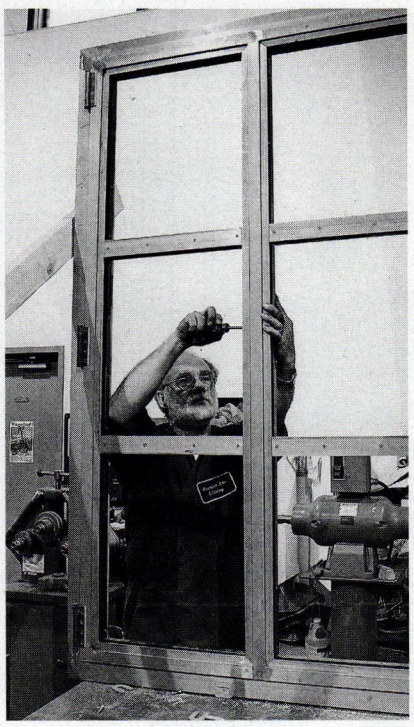

A craftsman assembles a 3x5-ft. bronze window in the Historical Arts & Casting studio.

Mon-Ray, Inc.
800-544-3646; Fax: 763-546-8977
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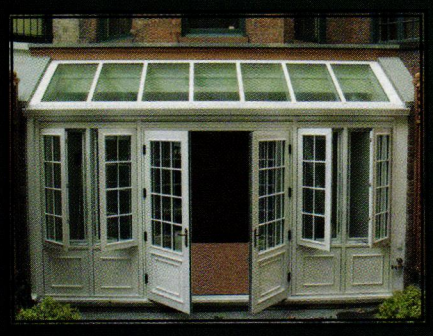

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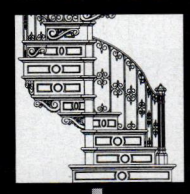

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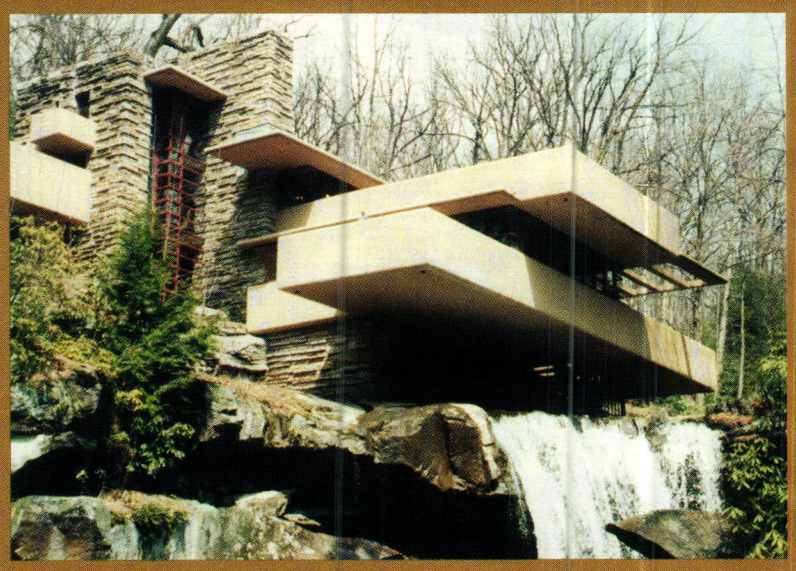

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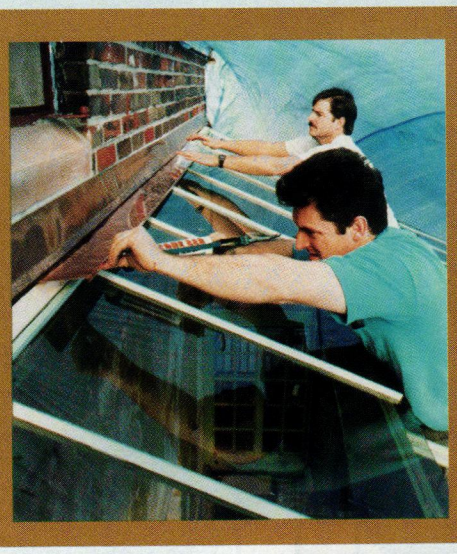

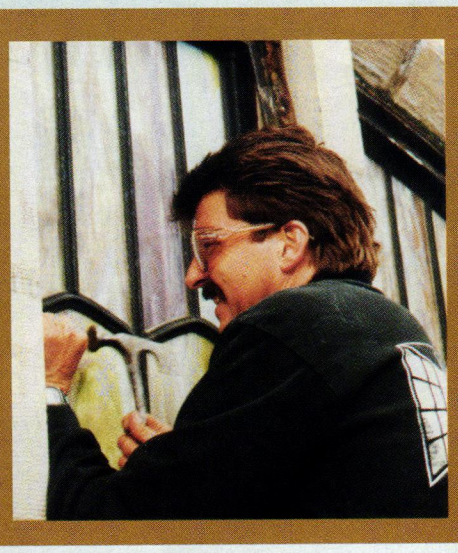

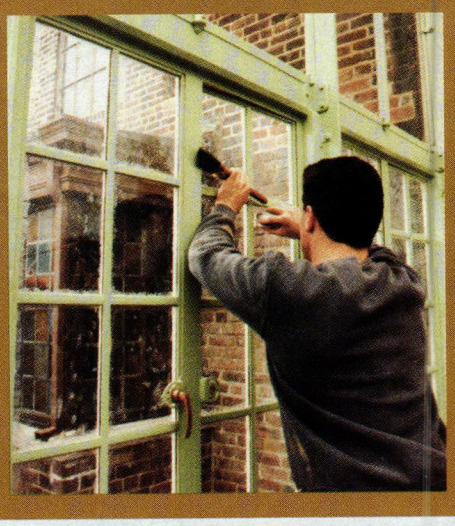

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Northwood, NH 03261
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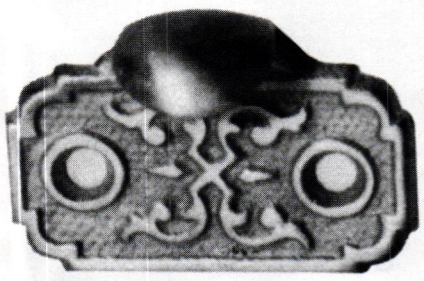
This cast-brass sash lift from Ball & Ball measures 2x1 in.

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www.ballandball.com
Exton, PA 19341
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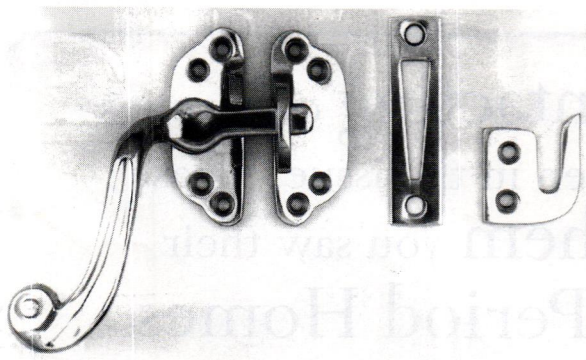
Crown City manufactured these stainless-steel casement fasteners, from left to right, models #82A-L, MS and RS.

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www.restoration.com
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www.erbutler.com
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New York, NY 10014
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www.houseofantiquehardware.com
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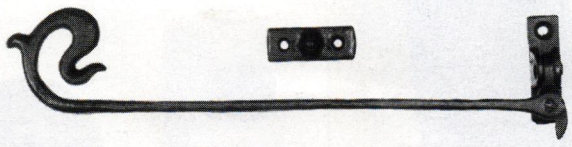
Maguire Iron's model #1084 casement stay is 12 in. long.

Mitchell, D.C.
302-998-1181; Fax: 302-994-0178
www.dcmitchell.org
Wilmington, DE 19804
Supplier of reproduction period door, window, shutter & furniture hardware: box locks, strap hinges, shutter tiebacks & more; brass & iron; foundry, machine-tool & press work; steel fabrication, metal forging & finishing.
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Fabricator of forged Early American to late-19th-century hardware: for cabinets, gates, doors, windows, garage doors & shutters; latches, pulls, butterfly & H & HL hinges, strap hinges & door knockers; fireplace tools, large kitchen utensils & more.
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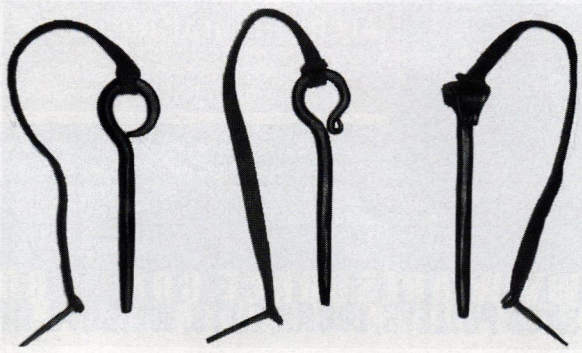
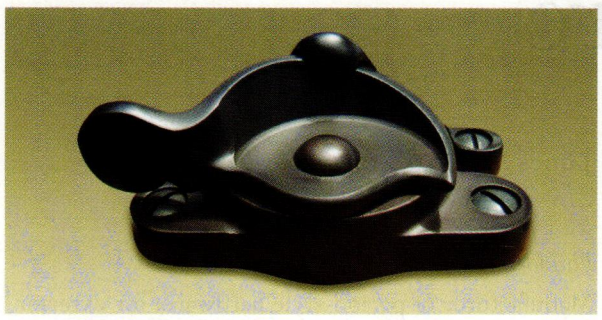

These hand-forged window pins from Old Smithy Shop are used to secure upper and lower sections of windows together.



The model #LKF18 sash lock from Phelps Company is hot forged from solid brass and hand finished; the internal double-spring mechanism is made of stainless steel.

Phelps Co.
802-257-4314; Fax: 802-258-2270
www.phelpscompany.com
Brattleboro, VT 05301

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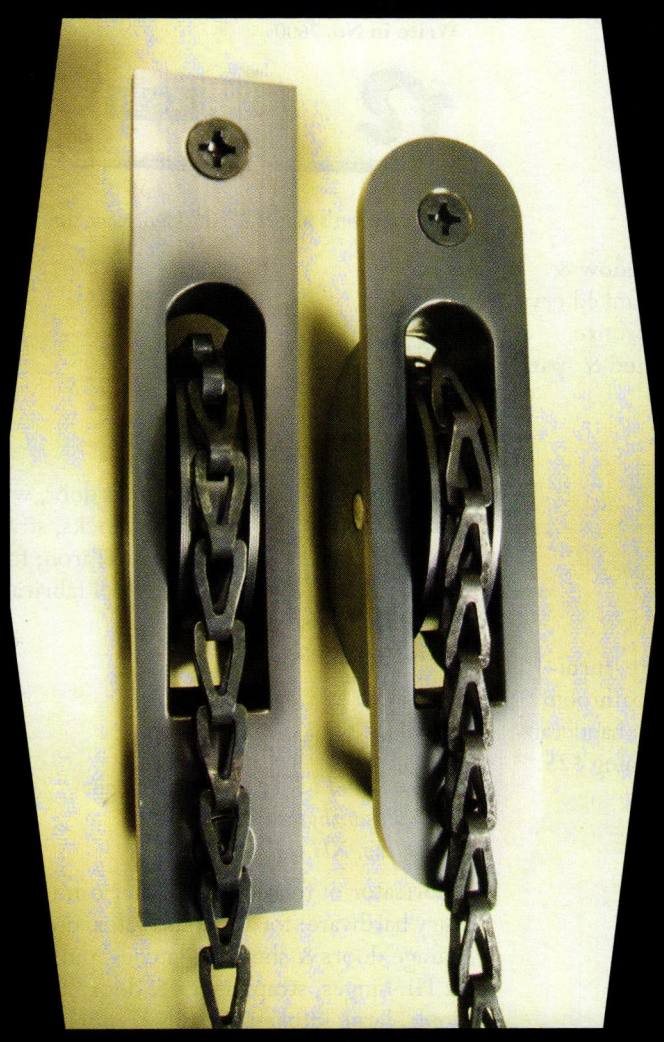

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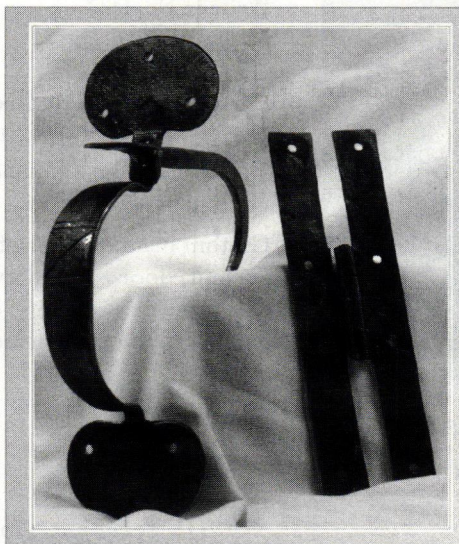

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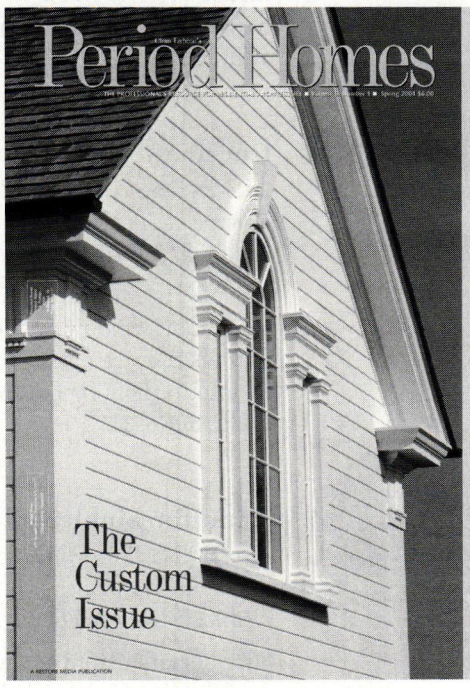

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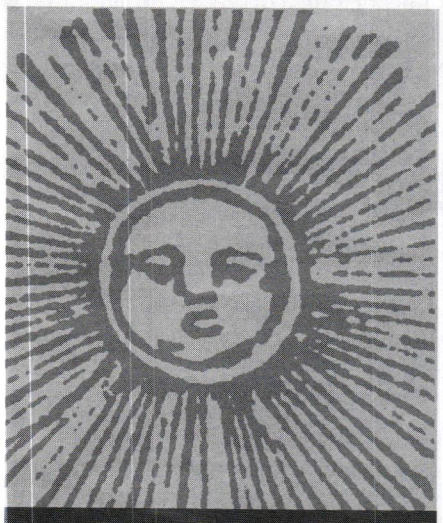

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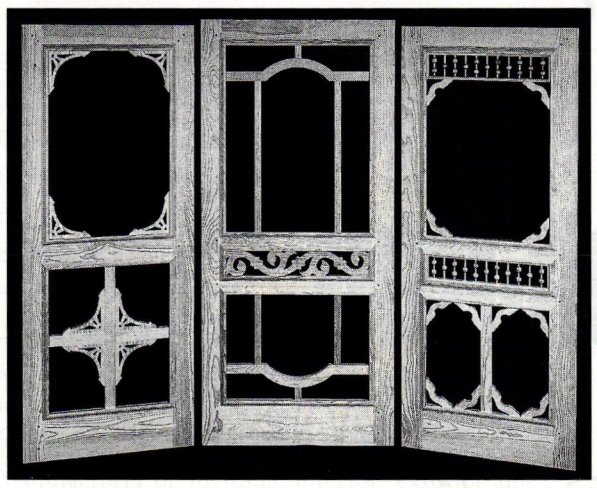

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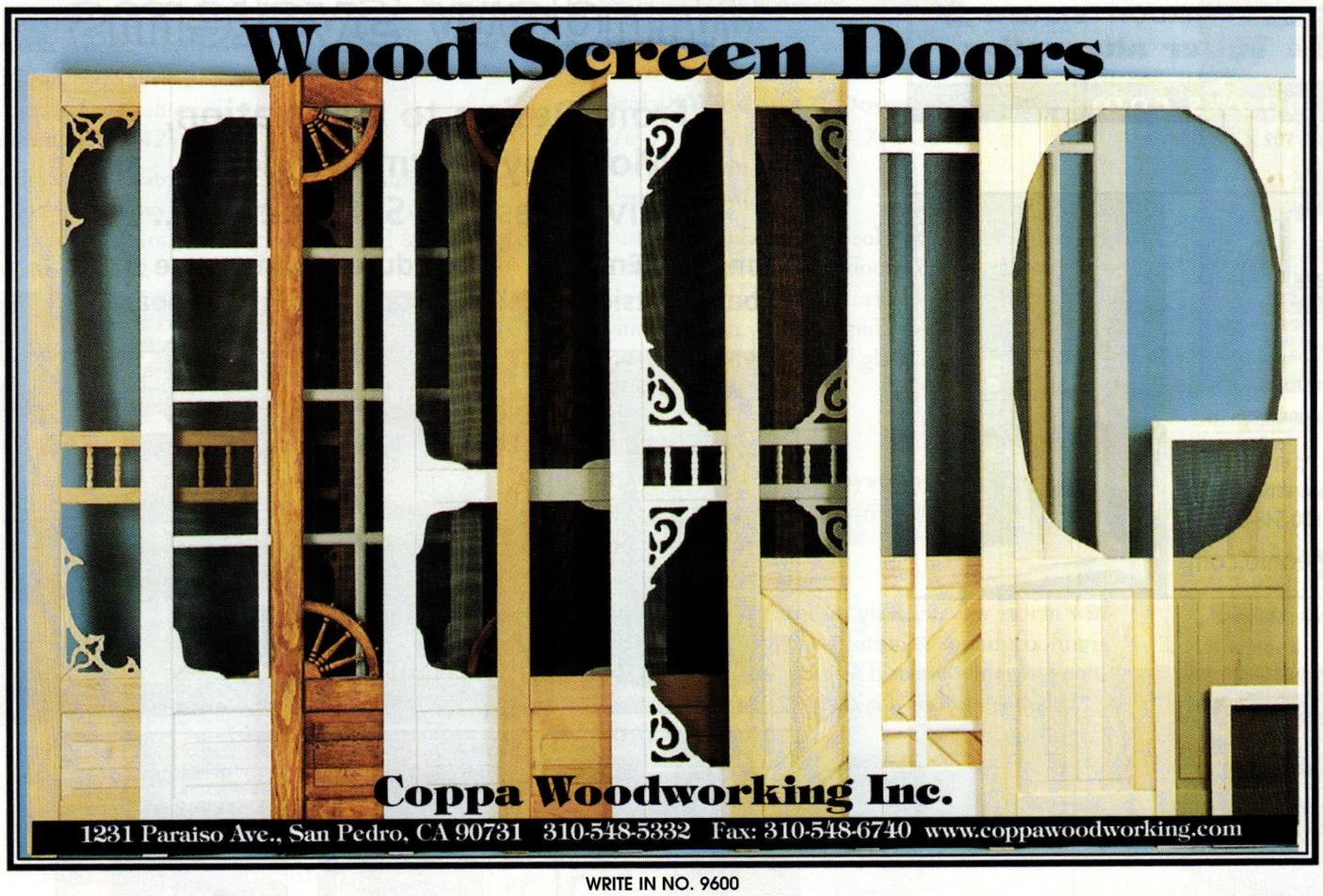

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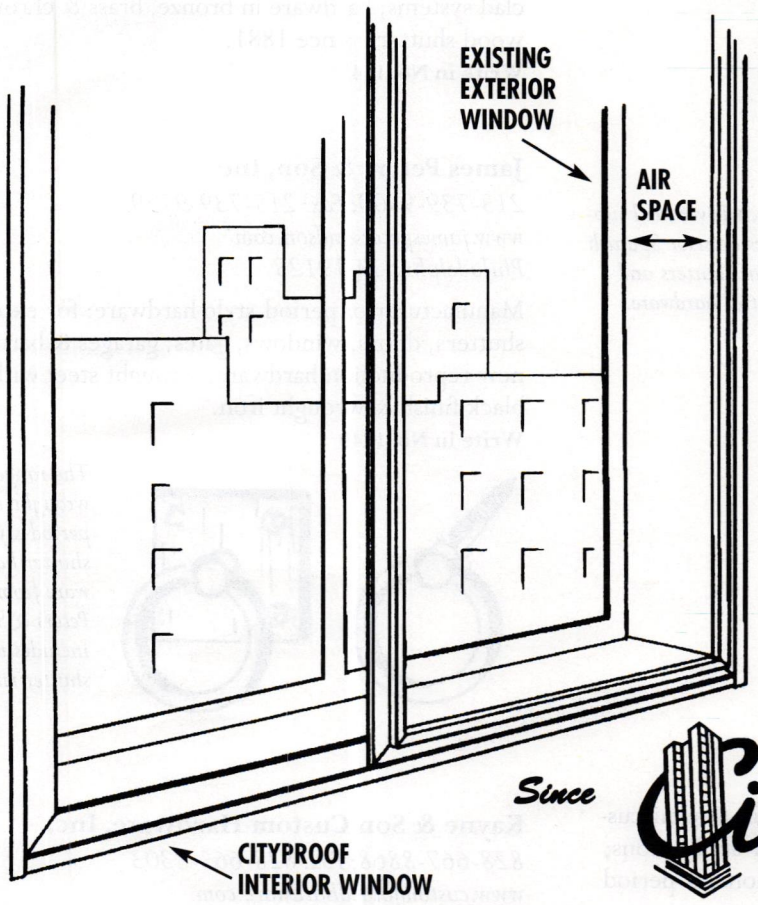

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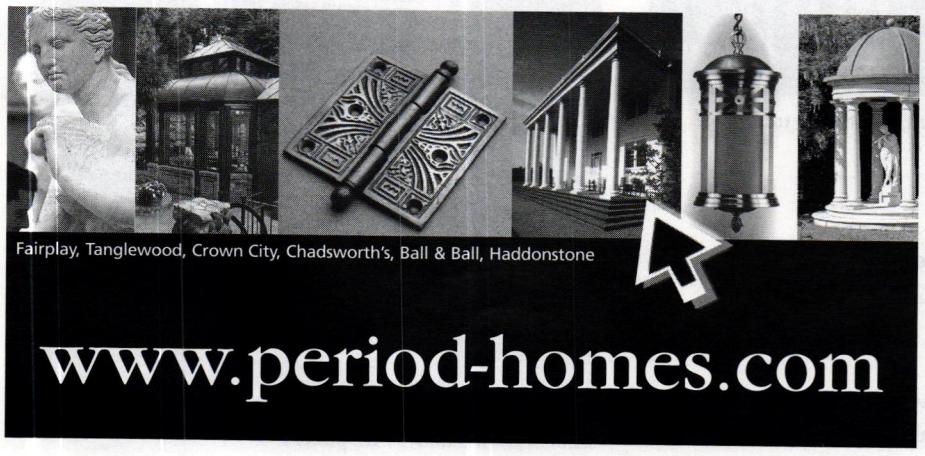

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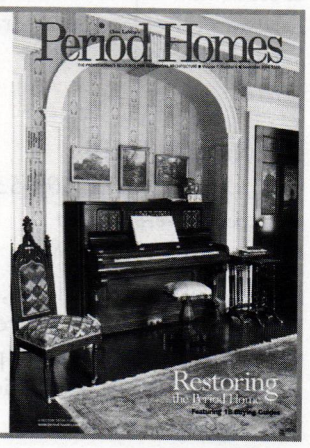

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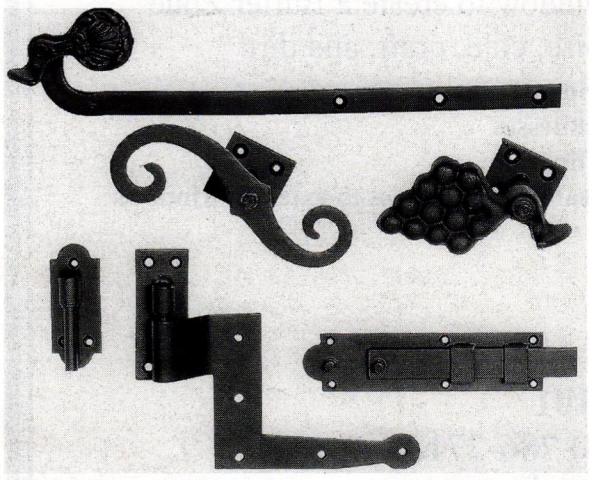

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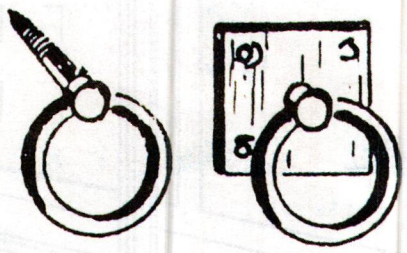

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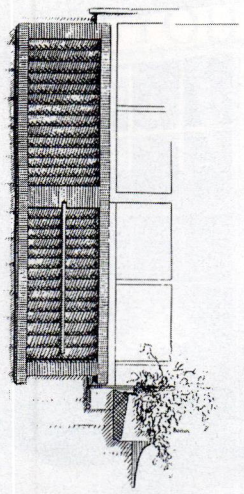

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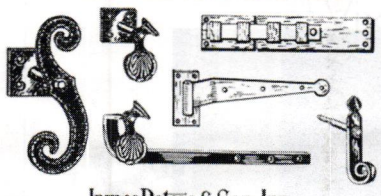

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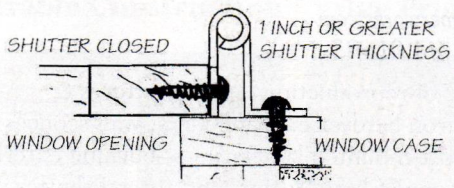

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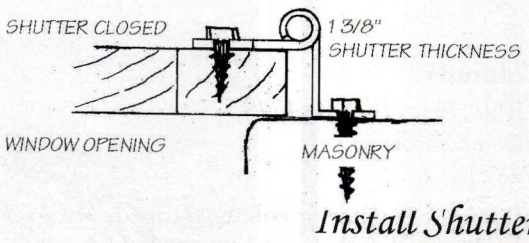

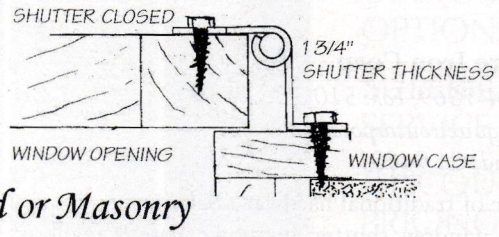

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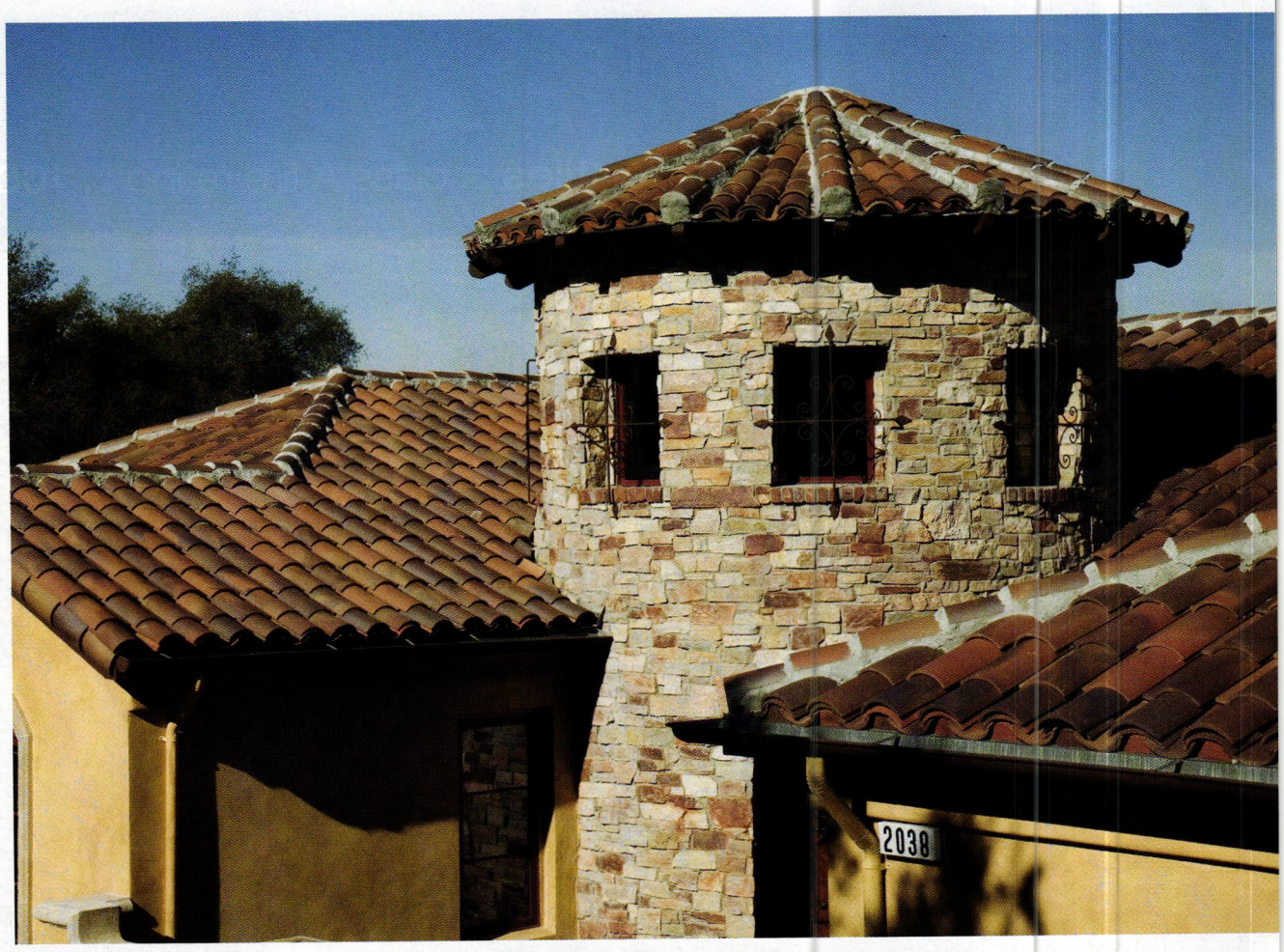
Tiling Up

What does a designer need to know when specifying clay roofing tile? *By Nicole V. Gagné*



The 18-in. Cordova Presidio blend roof tile supplied by Gladding, McBean is the crowning glory of this eye-catching roofline, complete with turret. *Photo: courtesy of Gladding, McBean*

Despite the enthusiasm for tile in wall decorations or as flooring, fireplaces and countertops, tile has always been most at home on the roof. The very word "tile" comes from the French *tuile*, which derives from the Latin *tegula*: a baked-clay roof tile. Such tile roofs can be traced back as early as the 3rd millennium BCE in Greece; by 600 BCE, these roofs also appeared in Italy, the eastern Mediterranean, and western Asia Minor. A mere 2,400 years later, tile was also an American phenomenon, with manufacturing plants thriving in the U.S. After a temporary eclipse in the first half of the 20th century, tile began a renaissance in the States, and today it has become a permanent design fixture.

For such a contemporary product, surprisingly little about tile has changed over the years. Jim Anderson is the sales and marketing manager of Lincoln, CA-based Gladding, McBean. "We've been manufacturing clay roof tiles for over 100 years," he says. "I've looked at our old sales literature from the 1920s and '30s, and the market really still seems to want what was produced back then. In fact, architects and owners want, more so now than ever, the same look that was created back in the early part of the last century."

Guillaume Latil, vice president and general manager of New Lexington, OH-based Ludowici Roof Tile, Inc. – a firm that also began manufacturing in the U.S. back in the 19th century – sees a similar demand for authentic clay tile. "There is a stronger and stronger interest in clay tile, as opposed to concrete tile," he says. "It's the color fastness of tile – the concrete color will fade away. After World War II, Europe was basically rebuilt with concrete tile, because the investment for a manufacturing plant of concrete tile is very minimal, compared to the investment for a plant of clay tile. But as time went by, people realized the benefits of clay versus concrete, and manufacturers started investing in clay-roof-tile plants. Now the proportion in Europe is 80 to 90 percent clay, versus 10 to 20 percent concrete. I would not be surprised if, in the long term, we see a comparable pattern in the U.S."

"I think that there's just a lot more interest in and use of clay tile," says Mike Lukis, owner of Frankfort, IL-based Tile Roofs, Inc., which offers one of the largest stocks of salvaged clay roof tile and tile fittings in the U.S. "I've been doing this for about 30 years, and we've definitely seen much more interest. We're still selling primarily salvaged material. But we just recently switched to handling new tiles – imported tiles that we're having made in Europe, and we're also representatives for a U.S. tile company. "Most of the salvaged material that we sell is used for restoration work, repair work, and especially additions that require a precise, historically accurate match of the existing tiles on a home – when you use salvaged tile from the same era and same manufacturer, people can't even tell that it's an addition. Oftentimes, we can get almost an exact match with salvaged material."

By contrast, Anderson says that in his experience less than 10 percent of tile is used for restoration. "Even in restoration, the existing tiles are often still in good shape," he says. "They're pulled off the roof, the membrane below the tiles is replaced, and then the old tiles are re-installed. During that process, they do break some tiles or come across previously broken tiles, so some new pieces do go into those projects. But more and more people want to reuse what's up there – very few old tiles are thrown away. About 90 percent of our business is new construction, whether it's residential, commercial or institutional."

Ludowici has seen a similar growth in demand for tile in new houses built in period styles. "We have always sold tiles for renovation and additions," says Latil. "This is part of our ongoing effort to service our century-old customer base. We also supply more and more roofs for new residences in the Mediterranean style." This drift away from restoration is reflected in the relatively minor demand for custom tile from

Above: Ludowici Roof Tile, Inc., was the source for the black-mist Colonial Tile and bonnet hip plates used for the roof of this residence. *Photo: courtesy of Ludowici Roof Tile, Inc.*

Left: The Spanish design of this house demands appropriate roofing, such as the 18-in. Cordova Franciscan blend of roof tile from Gladding, McBean seen here. *Photo: courtesy of Gladding, McBean*

Barrel tile highlighted by a gargoyle-face fitting, supplied by Ludowici, lends character to the roof of this Brooklyn, NY, residence. *Photo: courtesy of Ludowici Roof Tile, Inc.*

This home in New Orleans, LA, sports a unique vintage roof of natural red Spanish tile and fittings from Tile Roofs, Inc. *Photo: courtesy of Tile Roofs, Inc.*

these firms. "Our custom design is not a large share of the market," says Latil. "It's something that we do to match what our customers want. But in the industry, it's a small part of the business."

Old house or new old house, there are still certain fundamentals homeowners need to know regarding tile roofs. Anderson notes that it's important to find a tile with high compressive strength. "Every roof in the world has to be walked upon at some time, and you want to be able to walk on a roof that won't crack under your feet," he says. "Then, of course, in freeze/thaw areas, you want to make sure you have a Grade-1 tile that resists freezing."

"Another issue is the color," continues Anderson. "There are two processes for achieving color. We use the old-fashioned method, which is the mixture of clay, water and heat; we fire-flash in the traditional way, to create a blend of colors. The other method is the engove process, which is a sprayed-on finish. That's what most manufacturers in the world do now, because it's more streamlined and less expensive. With our process, every tile is unique in color with the fire-flashing process, but you get a nice marriage between adjacent tiles. With the engove process, you don't achieve the same result – they try to mimic fire-flashing, but it looks too deliberate, in my opinion."

Thinking Long-Term

Latil says that a Ludowici clay-tile roof comes with a 75-year warranty. "If you have the right installer," he says, "you can count on a maintenance-free roof that will stay beautiful for 75 years, even in severe weather conditions." This opinion is shared by Anderson, whose firm also has a 75-year warranty for its tile roofing. "Whether the tiles are engove or not, they maintain their color over time," he says. "And a patina is desirable for most homeowners, so there's no reason to wash it. It really requires no maintenance. It's an almost maintenance-free roof, until something happens to the waterproof membrane below it. Otherwise, there really isn't anything to do."

Lukis, on the other hand, deals principally with roofs of vintage tile. "Some regular maintenance should be done to maintain the integrity of the roof, especially after a winter when you've had a lot of snow and ice," he says. "You want to have your roof inspected and checked for broken tiles and just make sure that everything's in good repair. If you let something like that go too long, it can require much more costly repairs. But in general, there's not a lot of maintenance. A tile roof, maintained properly, will last a lot longer than a shingle roof. We had a consulting firm give us a study of costs per year of various roof systems, and a tile roof is actually one of the least expensive, given the life expectancy of the product."

Tile's longevity is one of its most "green" characteristics. "Clay has been a green product forever," says Latil. "It's a natural product – we don't use chemicals or anything harmful to the environment. It's also recyclable, as it can either find a second life on another roof, or it can be crushed and used as sub-layers for roads. Clay tiles and bricks also create a thermal barrier and help minimize the energy consumption of a building. But the number one thing is durability; a durable material is your best shot at sustainability."

"Even a lot of people who take off a tile roof are not interested in putting it in a landfill," says Lukis. "There's a market for it, and people are becoming more aware of it. The internet has helped a lot, as far as education and the uses and possibilities of salvaged material."

Proper Installation

All three tile experts agree on the importance of having a tile roof installed by professionals. "It's really best that someone who's skilled and trained in the installation of tile does it, because a lot of architectural sheet-metal details are usually done with the tile-roofing work, like all the flashing details and the gutter system," says Lukis. "Even most roofers don't really know all that much about tile; just because someone is a roofer, that doesn't mean you should let them work on your tile roof. Usually, it's a company that specializes in it and has really skilled people who have been trained in that kind of work."

Anderson notes that it's also important to have a high-quality membrane below the tile – preferably one that exceeds American Society for Testing and Materials (ASTM) or Universal Building Code (UBC) standards. "And then you want a certified installer to install it," he says, "to prevent any problems with water infiltration. Gladding, McBean has an installation guide; we're also members of the Tile Roof Institute, and they publish an installation guide that roofers still use when they're installing clay tiles, so we refer people back to that."

Latil says Ludowici can refer homeowners to roofers in their area that the company knows and trusts. "We also have a technical service at our plant, which can come a day or two or more on the job, to help out with the start-up," he says. "For example, when there is a tower roof, or very specific accessories, we can have an expert come to the building site and help out the roofer."

Recent Trends

Anderson speaks for his colleagues when he notes that the American market for clay roof tile tends to fall into what he calls "Tile Belt areas": the West, mainly California and Arizona, the East Coast and Texas. "Those are the strongest states," he says, "but the rest of the country does have an increasing demand, because of this new trend toward Italian and Spanish architecture."

Each firm, however, experiences different preferences from its respective market. At Gladding, McBean, Anderson says that the Cordova, a C-shaped tile, is the company's most popular offering. "It's a traditional cap-and-pan fashion," he says. "Right behind that, there's a growing trend toward what we call our Italian Pan, which is a large, flat Roman pan that is used in conjunction with our Cordova tile."

"Our Spanish tile has been our best seller since the 1920s, and they have gained even more interest with our Impressionist series colors," says Latil. "As far as the flat-profile shingles are concerned, three products are leading the way: Cottage, Georgian and Colonial. The Colonial has been on U.S. roofs for 80 years now, but the newer Cottage style is also very popular."

Lukis emphasizes the increasing demand for other specialized products. "One of the reasons we started to custom-manufacture clay tile and especially clay-tile fittings is because there seems to be a shortage in the salvage marketplace of the fittings necessary to do some of the work with salvaged tile," he says. "Often you'll have the field tiles but not the fittings. So we've worked together in partnership with a European manufacturer to make a lot of these fittings for use with salvaged tile." ■

Tile Roofs, Inc., salvaged the green Spanish roof tile that found a new life on this residence in Richmond, IL. *Photo: courtesy of Tile Roofs, Inc.*

Tile Roofing

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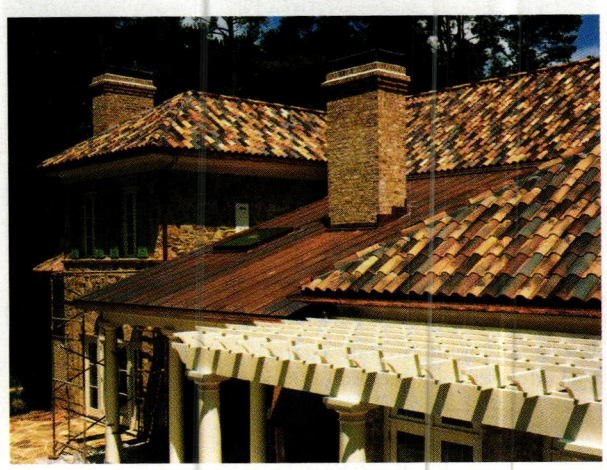

Ludowici manufactures clay tile in a variety of styles, sizes, textures and finishes.

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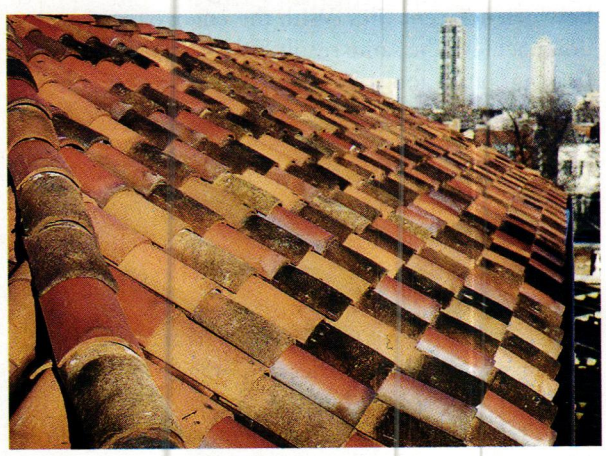

Tile Roofs supplied this salvaged clay Mission tile for a new building on Chicago's North Side.

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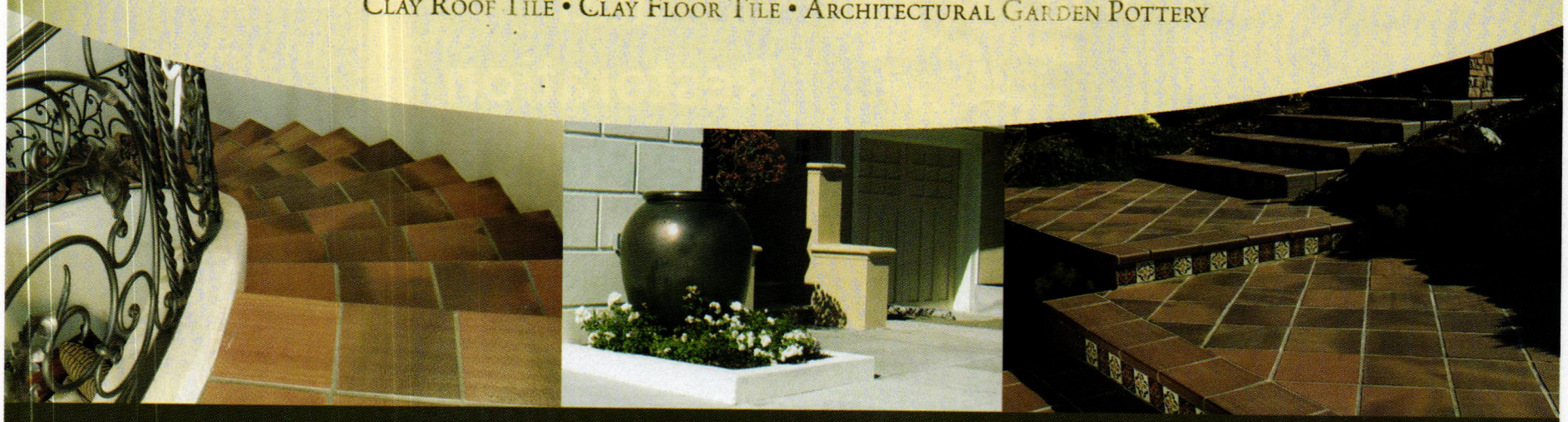

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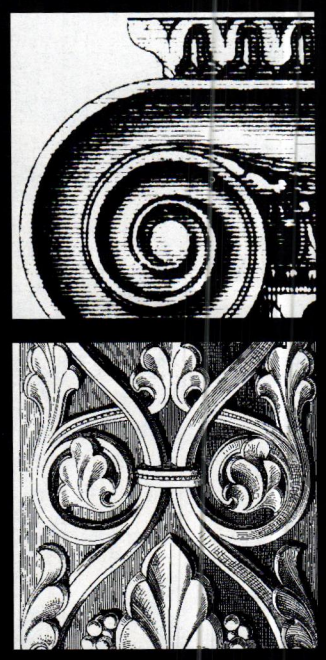

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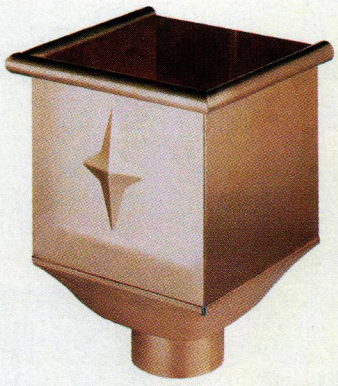

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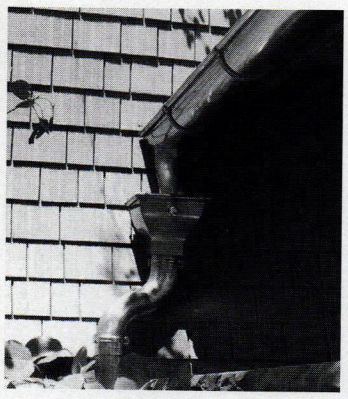

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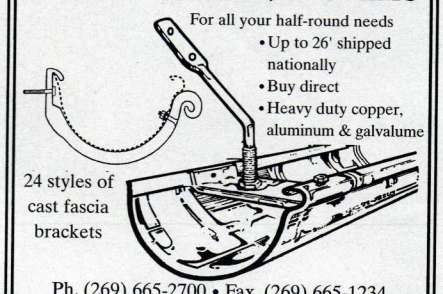

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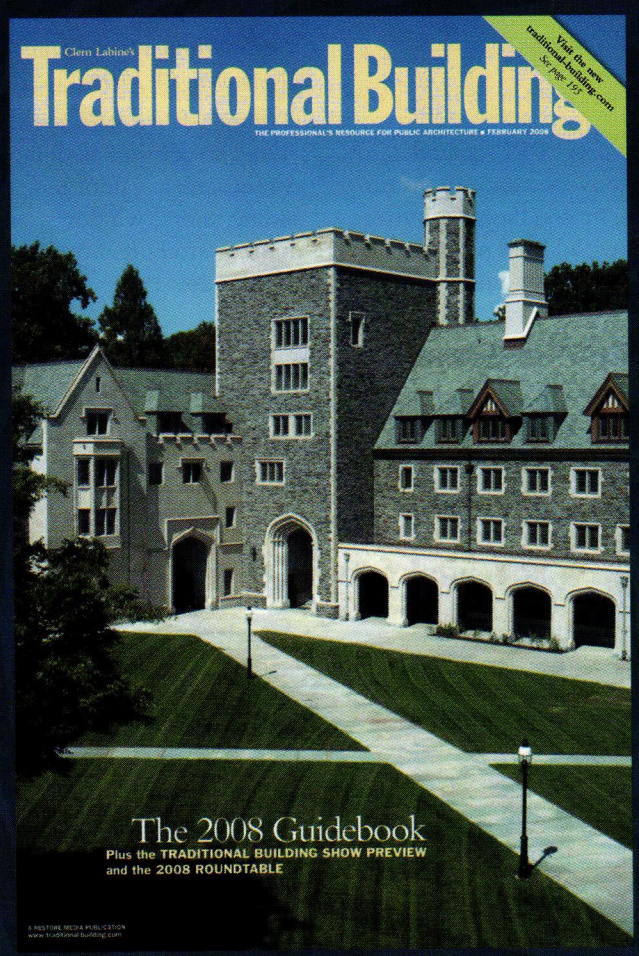

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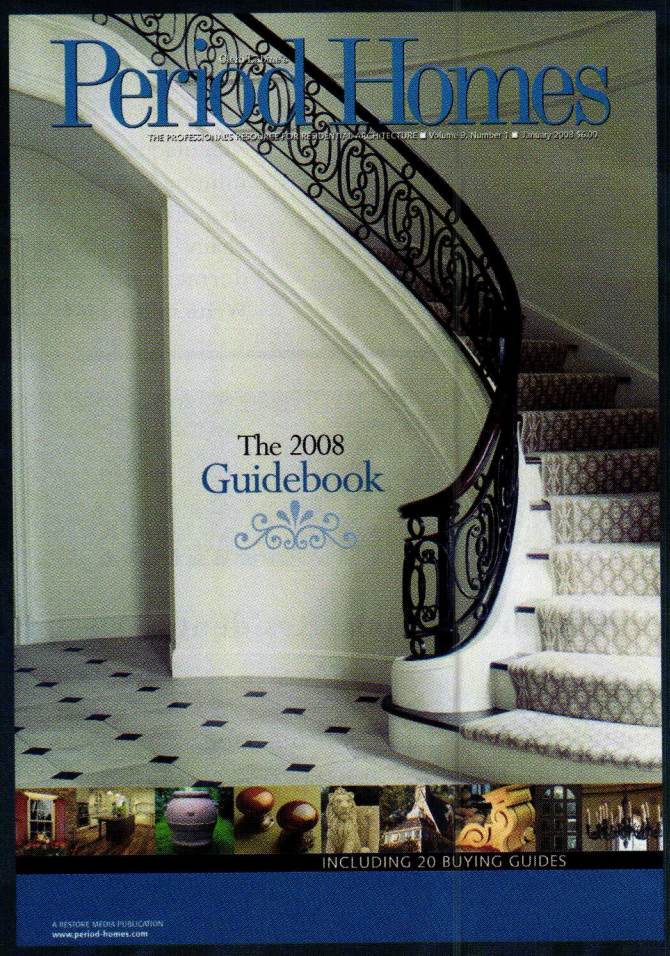

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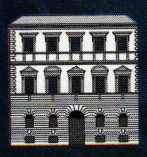

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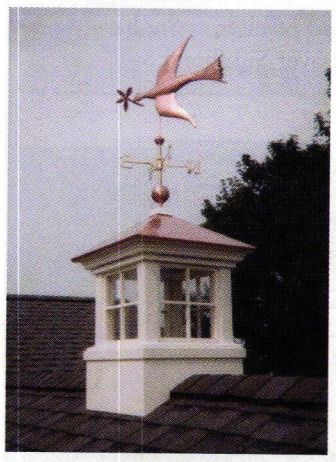

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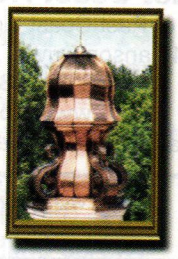

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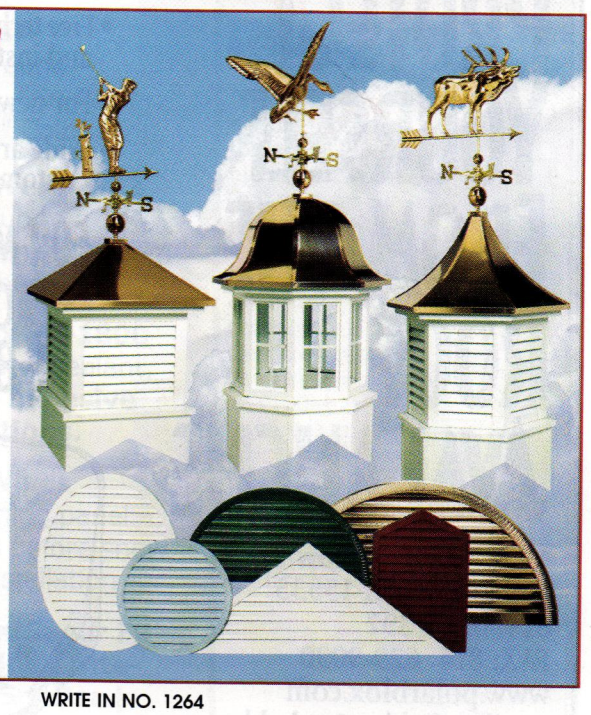

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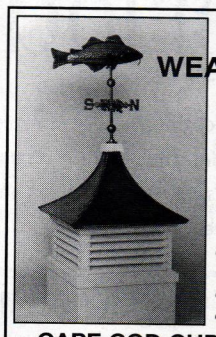

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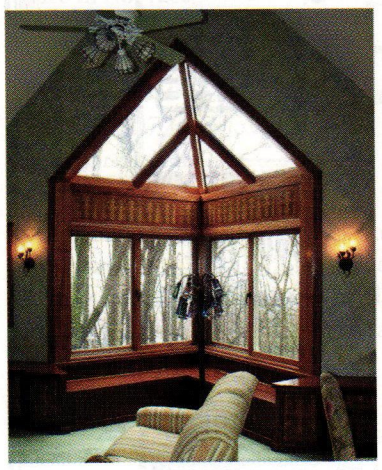

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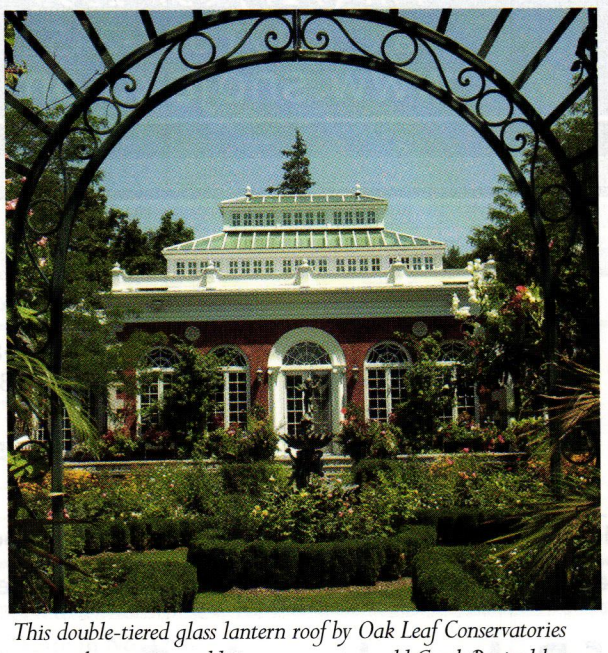

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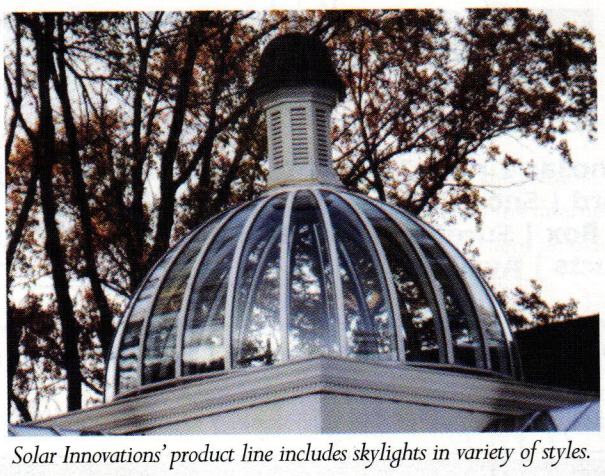

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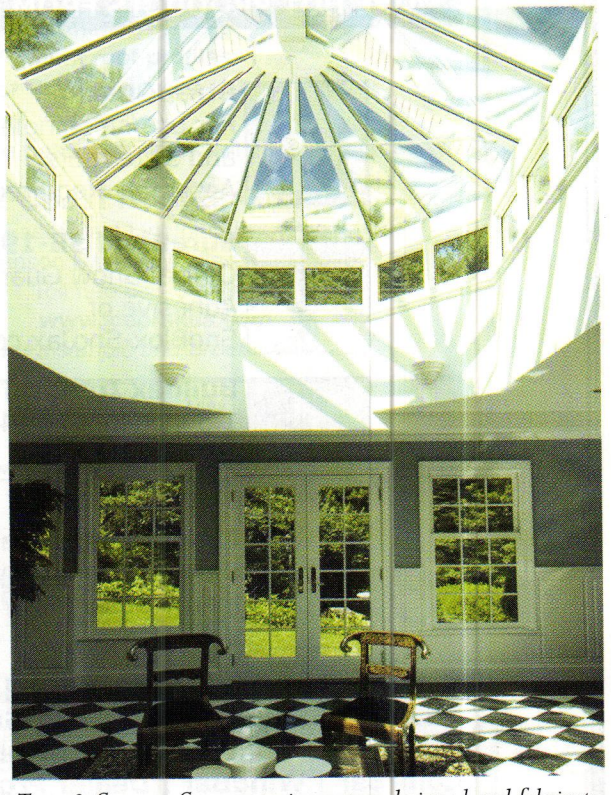

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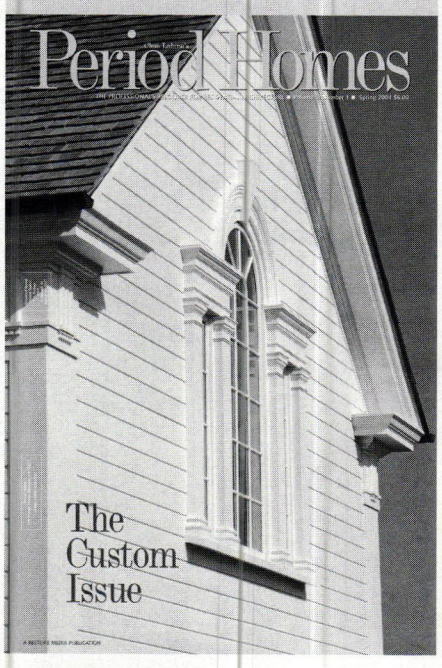

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WRITE IN NO. 666

Bronx Virtuoso

The Work of Dwight James Baum

edited by William Morrison

Acanthus Press, New York, NY; 2008

232 pp.; over 400 b/w photographs & drawings; $69

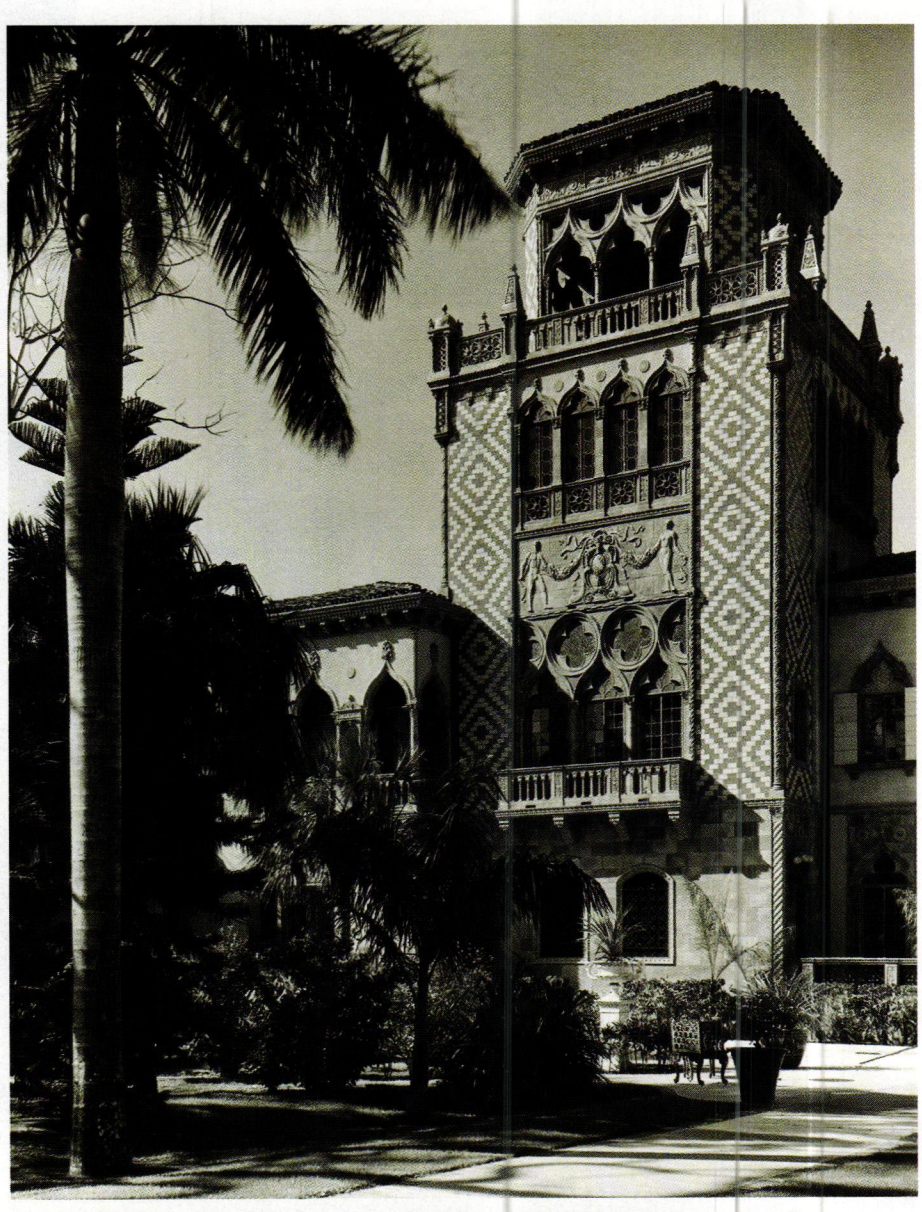
ISBN 978-0-926494-48-0

Reviewed by Eve M. Kahn

Harvey Wiley Corbett was one of the early-20th century's most vocal big-picture Modernists. Not just a prolific Art Deco architect specializing in skyscrapers, he also served on planning committees and co-authored reports calling for drastically reinvented cities. He envisaged ziggurats of towers hundreds of stories tall, connected by helipads and mid-air pedestrian bridges, but at times he confessed that he didn't quite believe such urban renewal would actually produce healthy places to live. In fact, when asked to describe ideal residential architecture, he surprisingly praised a staunch traditionalist architect who built almost nothing more than three stories tall: Dwight James Baum (1886-1939).

Corbett even wrote an outright sentimental foreword to a 1927 monograph about Baum, explaining that well-designed homes like Baum's works could shape children's lifelong tastes in architecture. "Hence the domestic architect is in a way your most important artist," Corbett opined. Of all his era's history-inspired domestic designers, Corbett added, Baum was the most versatile, possessing "the force of will and the adventurous spirit to roam through all styles and all periods and make himself master of them all.[...]He has had the spirit and the gusto to tackle Colonial, Georgian, Italian, Tudor, etc., and to emerge in every case with banners flying."

Since that rapturous essay appeared, however, virtually nothing but a few scholarly articles have been published about Baum. Vintage copies of the gilt-lettered monograph, with nearly 200 plates measuring a sumptuous 17 by 13 inches, now fetch over $1,000. Curiosity has meanwhile kept building about Baum. His major landmarks – including a 1925 Venetian mansion now part of the Ringling Museum of Art in Sarasota, FL, and 1920s Mediterranean and Colonial neighborhoods in the upscale Fieldston and Riverdale sections of the Bronx – have become popular attractions on the architecture-tourism trail. Acanthus Press, as always sensing unmet market demand, has stepped in to offer insights about Baum. But not, alas, with the company's usual depth and flair.



For circus tycoon John Ringling, Baum based a Sarasota, FL, mansion on Venetian and Sevillian precedents. *Photo: Dwight James Baum Papers, Syracuse University Library*

Heraldic symbols recur throughout a Port Chester, NY, house's woodwork and stained glass. *Photo: The Work of Dwight James Baum, 1927*

Longtime Acanthus author William Morrison, a Philadelphia-based historian, has "edited" the 1927 volume – that is, expanded it with images of later works plus a new biographical essay by Ronald McCarty, a curator at the Ringling. McCarty reveals that Baum was a farm boy from upstate New York and a shoe salesman's son who somehow vaulted from a Syracuse University architecture degree in 1909 to a marriage to a Syracuse heiress by 1912 and a solo New York City practice by 1915. In a 25-year career, he designed nearly 200 buildings in a dozen states while also writing and editing for *Good Housekeeping* magazine. Three-quarters of his buildings were homes, mostly charming affordable cottages, along with a few estates like the Ringling. He also applied his virtuosity to the likes of hotels, churches, colleges, hospitals, office buildings, restaurants and clubhouses. No matter how large the budget, he never went overboard with ornament, and on tight budgets he provided gracious touches; his coziest houses have dignified entry porticoes, deep porches under balustraded decks and plentiful latticework for ivy.

McCarty's six-page text, however, leaves some basic questions tantalizingly unanswered – nor does he simply explain that much remains to be researched. How many staffers did Baum have and how did he manage them and win over clients? What books were in his library and how did his work evolve? How do his articles for *Good Housekeeping* relate to his buildings? Did his children remember him fondly? How have critics evaluated him over the decades: has he been scorned as hopelessly fusty, or do his gable planes and deep overhangs win him any points as a proto-Modernist?

The bulk of the book is undated photos of about 70 structures, organized into chapters by style: Mediterranean, English, Georgian, Colonial and Dutch Colonial. Floor or site plans appear for about half of the works. There are no profiles of patrons, chronologies, design comparisons or analyses, no descriptions of massing, materials or circulation paths. There's no index, either, and the "catalog of works" at the back offers few street addresses, no dates and no indication of which buildings survive.

Despite such fairly dire flaws, this book still fills gaps in the literature. It includes a dozen of Baum's measured drawings, revealing how he guided imaginative craftspeople to carve out gargoyles, swag reliefs, fence finials or entrance fanlights. And almost all of the photos are crisply reproduced, so you can make out and draw inspiration from fine points: raised pegs that cast lively shadows on half-timbering, Greek key patterns in portico latticework, sidelight windowpanes with scalloped rims or whimsical shutter cutouts shaped like songbirds. Even without juicy text for guidance, it's still possible to harvest design ideas from Baum. ■

Hot Topic

This Cold House: The Simple Science of Energy Efficiency

by Colin Smith

The Johns Hopkins University Press, Baltimore, MD; 2007

228 pp.; hardcover; 18 halftones and 18 line drawings; $25

ISBN 978-0-801886-22-5

Reviewed by John H. Cluver

It seems that the major trend in housing these days is saving energy. Given the cost of heating fuel compared to past decades, many people would like to reduce their consumption and are willing to spend money on home renovations to do so. Unfortunately, too often the steps that are taken are misguided and result in money being wasted on big projects when simpler and cheaper solutions would have been more effective. The problem is that too many people do not understand basic concepts of household heating and cooling. Magazine articles touch on the subject and describe what a homeowner can do, but rarely address the science or theory behind these actions. Books tend to be very technical and present confusing terms and can easily overwhelm the layman, the tradesperson and even the design professional. What has been needed is an easy-to-read, straightforward introduction to the basic concepts of home comfort and the various methods of insulating and heating the house. Fortunately, this need is now being met by Colin Smith's energy primer *This Cold House: The Simple Science of Energy Efficiency*.

The premise of Smith's book is straightforward: "[...] to inform your decision making about what to buy and how to use it to keep comfortable in an economic and environmentally friendly way." Given his background as a university-level physics teacher in Manchester, England, it would be natural to expect a dense tome of scientific terms and Byzantine formulas, all combined by a stiff prose that would make for a book best endured in short doses. Amazingly, however, Smith manages to write a book that explains the underlying principles of heat energy in a way that is accessible to those without scientific or engineering backgrounds or interests while presenting enough detailed information for a well-seasoned professional to glean nuggets of information.

The concepts are presented clearly and in a manner that is easy to understand. Terms, such as R-value and BTU, are concisely defined within the body of the text and again in an easily referenced glossary at the back of the book. A great effort was made to make the book read more like a friendly dialogue with a neighbor than like a textbook, as personal experiences and other narratives serve to introduce and illustrate each new concept. The igloos of the Inuit, Bill the Boiler Man and his father's frustrations in trying to light the fire every morning all give otherwise dry or abstract concepts a human element that makes them easier to understand and remember. As a favor to his American audience, Smith made efforts to translate his writing into American English, although the occasional metric unit or British term managed to make it past his British-American English dictionary. The net result is a lively book that, if desired, could be read in a single sitting.

As befits the writings of someone with scientific training, the book is very clearly organized. Each of the eight chapters touches on a specific and self-contained topic. The first chapter introduces the reader to the science of comfort, focusing on the ways in which the human body perceives and reacts to heat, cold and humidity. The following two chapters focus on insulation, reviewing how it works and the different materials used to impede the transfer of heat and airborne moisture through walls before proceeding to discuss ways to apply insulation, block drafts and otherwise mitigate heat loss.

The fourth chapter deals with the various types of heating fuel and includes a comparison of their characteristics. Particularly impressive is the clear comparison of the amount of heat energy that can be derived from each type of source and the efficiency of extracting and transferring that heat, which results in an "apples to apples" unit cost comparison of various modern methods of home heating (condensing boilers or furnaces are the most efficient and electric resistance heaters are the least).

The Rumford-style fireplace, invented in the late-18th century, more than doubled the efficiency of the traditional fireplace, but was still only able to transfer 10 to 15 percent of its fuel energy into the room. In comparison, modern direct-vent fireplaces are up to 70 percent efficient.

Old houses do not necessarily lack insulation. Traditional wattle-and-daub construction, as used at this 17th-century English house in Stratford-on-Avon, traps pockets of air in the walls, providing more insulation than the typical old house.

The next three chapters address, in turn: fireplaces, stoves and other methods of "point of source" heating; types of centralized heating and cooling; and the principles and methods of controlling the levels of temperature and humidity in the house. Techniques for estimating the heat loss in a house and the resultant heating bill are provided; these allow homeowners to determine if their heating system is operating efficiently or what effect various improvements might make on the annual bill to determine if the changes are cost effective. The final chapter is dedicated to looking at the rapidly growing options in alternative fuels, celebrating the possibilities they offer while realistically considering the obstacles to their widespread use.

Each chapter of *This Cold House* builds on concepts previously presented, but the book is presented in such a way that it is possible to pick a particular topic and read just that one chapter. The structure follows the adage "tell them what you are going to tell them, tell them, then tell them what you told them." The preface lays out the basic approach, which is then thoroughly developed in the appropriate chapter. Each chapter concludes with a convenient table summarizing each of the systems or options discussed, along with a bonus box of additional tips pertinent to the topic. The ongoing environmental concerns of the author are revisited in the epilogue before the book concludes with a glossary, index and suggestions for further reading. Many chapters are strengthened by additional tables with useful information, such as the heat energy from various fuel sources and efficiencies of different types of heaters. A handful of simple diagrams also help to illustrate key concepts, such as the refrigeration cycle or how an improperly balanced duct can impact the temperature in a room. Unfortunately, the black-and-white photographs used to illustrate systems or elements described in the book are dull at best and do little to complement the text while having the unfortunate side effect of making the book look like it was written sometime in the 1970s.

My one major disappointment with the book is not with anything that Smith did, but what he did not do, as there are additional topics that I had hoped he would address. For a book whose title plays off the name of a long-standing preservation-focused television show and magazine, I had hoped for discussions of energy-saving techniques that would allow for improvements that would not jeopardize the integrity of an historic house. In addition, with his obvious analytical skills, Smith could have gone a step further and explored the life-cycle costs of various improvements in heating systems and building envelopes. For example, how long does it take to pay back the additional cost of a condensing boiler with the energy savings it generates? Or do replacement windows pay back their cost of installation within their typical lifespan? Answers to deeper questions such as these would have greatly assisted him in meeting his goal of helping the reader save money and the environment. My unfounded expectations notwithstanding, however, *This Cold House: The Simple Science of Energy Efficiency* lives up to its subtitle and serves as a great introduction to an otherwise tricky topic. ■

John H. Cluver, AIA, LEED-AP, is a senior associate and the director of historic preservation at Voith & Mactavish Architects, LLP, of Philadelphia, PA. He received his professional degree in architecture from the University of Notre Dame and a certificate in historic preservation from the University of Pennsylvania. Cluver has worked on a wide range of rehabilitation projects, both as an architect and a preservation consultant.

Courtyard houses face Long Green Park, a Bermuda grass expanse along a main Rosemary Beach drag. *All photos: Richard Sexton*

Model Resort

Rosemary Beach

by Richard Sexton

Pelican Publishing, Gretna, LA; 2007

159 pp.; hardcover; 167 color photographs; 13 color and 2 b/w drawings; $35

ISBN 978-1-58980-403-6

Reviewed by Eve M. Kahn

Andrés Duany, the mastermind behind Seaside, New Urbanism's flagship town on the Florida Panhandle beachfront, has described its nearby competitor Rosemary Beach as "a critique of Seaside." Rosemary is eight miles east of Seaside, and Duany's Miami-based firm, Duany Plater-Zyberk & Company (DPZ), planned both developments. But while Seaside has turned into an anodyne near-suburb, the gridded setting for the 1998 film *The Truman Show*, Rosemary Beach could play backdrop for a Riviera romance.

The primary design precedent for Seaside, where development began in 1982, was Florida Cracker architecture. By the time DPZ started writing up guidelines for Rosemary Beach in 1995, the team was willing to cull ideas more broadly: they drew on the likes of Maine harbor boardwalks, medieval street patterns in Prague, West Indies cottages with masonry bases, stuccoed parapets in Curacao, St. Augustine courtyards and French Quarter porches and balconies. The architects and planners and the deep-pocketed conglomerate client, Leucadia National Corp., were also willing to install cul-de-sacs – those dreaded dead-ends that New Urbanists normally avoid for fear of creating disconnected Levittown-like subdivisions. But at Rosemary, cul-de-sacs just add to the atmosphere, giving homeowners somewhere to hide garages and keeping the streets enticingly narrow.

There's barely room for cars to pass or park at Rosemary Beach, though at 107 acres it is slightly larger than Seaside. "It's new and urban in a profound way," explains New Orleans-based photographer Richard Sexton, who wrote *Rosemary Beach* and took its lush pictures. Though the book looks coffee-table lite, it delves into the strategies that have produced Rosemary's heady sense of place.

Sexton modestly subtitles the first chapter "A Brief History from Inception Through the First Decade," then devotes 24 pages to a thorough chronicle of false starts and delays followed by visionary moves and a real-estate boom. In 1994, the first glimmers of Rosemary Beach were unpromising: half of its future site was slated for development into free-standing St. Augustine-inspired homes, and there was talk of turning the other half into a trailer park or strip mall. But then one landowner died suddenly, Leucadia stepped in, and the other landowner sold out to the corporation, which promptly retained DPZ. Project staffers and consultants kept finding precedents worth importing, whether from Morocco, Argentina, Cuba or Boston. By the late 1990s, a skyline was forming – "a cacophony of rooftops," Sexton writes. Rounded parapets and shingled or galvanized-metal pyramids rose over lupine dunes, wild rosemary scrub, saw-palmetto clusters and Bermuda grass planes.

The author carefully lists the plantings and also names practically every human contributor to the development – not just architects and developers but also the real-estate brokers and graphic designer. The community can now hold 1,500 occupants, in structures designed by influential traditionalists like Ken Tate, Milton Grenfell, Michael Imber, Scott Merrill, Charles Warren and Geoffrey Mouen. Stylistic fence-sitters and borderline Modernists have come to town as well, including Alexander Gorlin, Cesar Pelli, William Rawn and Machado & Silvetti. A Montessori school has opened, not far from stores with cute alliterative names like Sugar Shak and Pish Posh Patchouli. Rituals and traditions, like Easter egg hunts and Christmas tree lightings, have already emerged among the 140 full-time residents. Not that the enclave is perfect – it's expensive (homes have sold for over $6 million), homogenous and elitist, and the azure swimming pools are members-only. As Sexton freely admits, "There isn't much socioeconomic diversity."

But he also argues, persuasively, that Rosemary Beach can serve as a role model for less posh places: it proves that New Urbanism can be "as profitable, and hence as doable, as any other type of land development." For developers nonetheless skeptical about dense new architecture infused with personality and linked by palmetto-lined boardwalks, Sexton's photos will provide thousands of words' worth of further advocacy. ■

Many of Rosemary Beach's narrow lanes are just boardwalks leading to beach platforms.

In the Details

Building Details

by Frank M. Snyder

W. W. Norton & Company, New York, NY; 2007

144 pages; hardcover; 120 b&w plates with photographs; $60

ISBN: 978-0-393-73245-0

Reviewed by Will Holloway

When Frank M. Snyder's *Building Details* was originally published between 1906 and 1914, it was the latest incarnation in the line of architectural how-to books dating from the late-18th century. In the introduction to the recent W. W. Norton re-issue of *Building Details*, Peter Pennoyer, principal of New York, NY-based Peter Pennoyer Architects, and Anne Walker, an architectural historian at the firm, detail the development of the type. The pattern books of the late-18th and early-19th centuries, notably the works of Asher Benjamin and Minard Lafever, they write, "[...] presented prototypes, abstracted from place and time, rather than actual built work. As architectural inspiration, they offered a basis for personalized interpretation because their presentation did not lend easily to a string of exact copies."

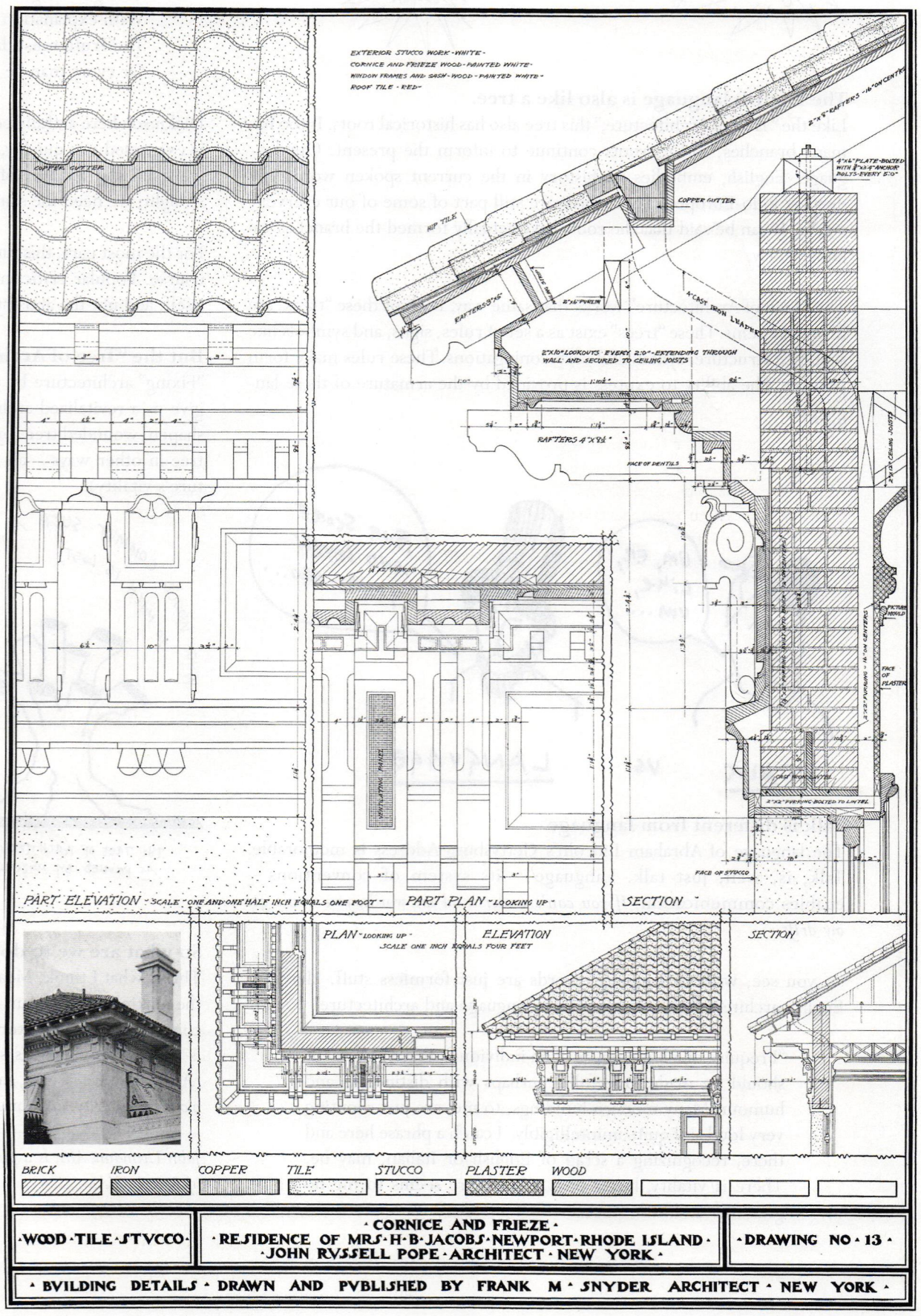
Starting in the mid-19th century, a new generation of books with more precise representations emerged from the Beaux Arts tradition; by the late-19th century, "With the rapid introduction of new technology, building methods, and systems," the authors write, "it became necessary for architects to integrate increasingly more technical information into their renderings. By the late nineteenth and early twentieth century, working drawings had achieved an astounding complexity and were considered the norm in more sophisticated offices."

It was in this environment that *Building Details* emerged. It was published in 12 parts over an eight-year period; each part contained 10 large detail drawings – from window and door frames to mantels, stairs and cornices – of some 70 buildings and residences in eight states, mainly New York and the Northeast. "With one-hundred-twenty 16- by 21-inch plates of details and photographs of civic buildings, banks, churches, clubs, and houses designed by some of the of the country's leading architects, including McKim, Mead & White, John Russell Pope, Grosvenor Atterbury, and Cram, Goodhue & Ferguson," write Pennoyer and Walker, "*Building Details* was one of the first of many books to use examples of built work to demonstrate and encourage proper construction."

Snyder was a graduate of the Ecole des Beaux-Arts and a little known architect from Pelham, NY, who had worked in the offices of McKim, Mead & White, John Russell Pope and Cram Goodhue & Ferguson. Along with detail drawings of such notable public buildings as McKim, Mead & White's University Club and Knickerbocker Trust Company building in New York City and Symphony Hall in Boston, Cass Gilbert's United States Customs House in New York City, and Ackerman & Ross' Union County Court House in Elizabeth, NJ, Snyder's impressive collection includes a wide variety of details from several lesser-known residences. The residence of Miss Dunning in Briarcliff Manor, NY, for instance, which was designed by Harold Van Buren Magonigle (better known for the Liberty Memorial in Kansas City, MO, and the Monument to the USS Maine and the Fireman's Memorial in New York City), features prominently; *Building Details* includes drawings of its dining-room mantel and fireplace as well as elevations, sections and floor plans. Other residential details include the cornice and frieze of John Russell Pope's residence of Mrs. H. B. Jacobs in Newport, RI; the drawing-room windows of McKim, Mead & White's residence of Charles Dana Gibson in New York City; and the bedroom mantel of Charles A. Platt's residence of Mrs. James Roosevelt in New York City.

With the recent resurgence of interest in traditional architecture, and the countless examples of poorly executed historically inspired contemporary designs, *Building Details* may prove as valuable today as it was a century ago. To that end, W. W. Norton's re-issue, in association with the Institute of Classical Architecture & Classical America, should be particularly helpful as a teaching tool for today's traditional architects. "At the turn of the twentieth century, when the influence of the Ecole des Beaux-Arts was at its height, skill at measured drawing was the cornerstone of an architect's education," write Pennoyer and Walker. "Although computer rendering has become the norm in most architectural offices, many architects continue to design manually and *Building Details* easily conveys the magnificence of architectural drawing to those who wish to learn from it."

To facilitate the learning process, *Building Details* also includes a companion DVD-ROM with TIFF files of the plates at their original 16x21-in. size, bringing to life, as Pennoyer and Walker write, "[...] remarkable buildings – both extant and lost – that continue to inform and inspire us." ■

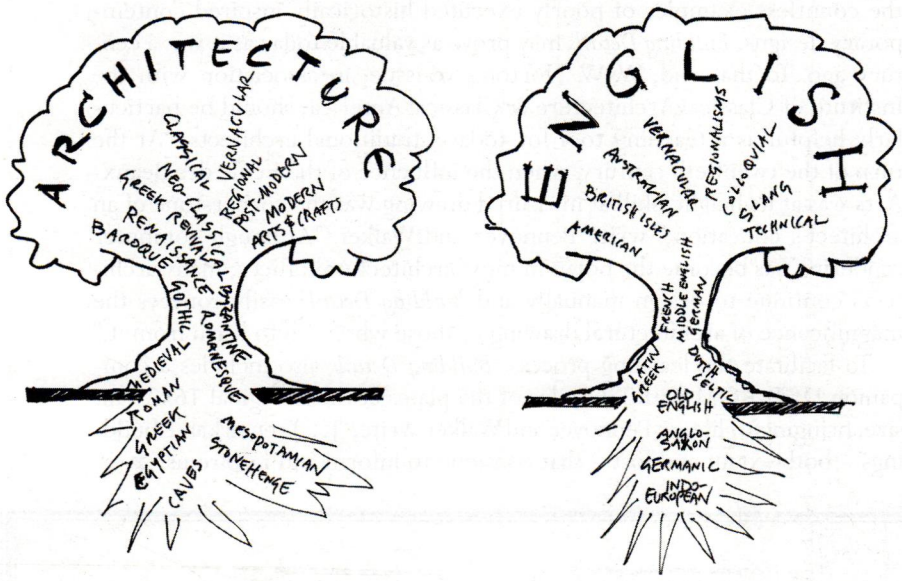


Frank Snyder's *Building Details*, originally published in 12 parts between 1906 and 1914, includes 16x21-in. detail drawings of some 70 buildings and residences, including the John Russell Pope-designed residence of Mrs. H. B. Jacobs in Newport, RI.

Language and Architecture

By John B. Tittmann, AIA

Architecture can be likened to a tree.
It has historical roots. It has many branches. And the roots provide nourishment to the living branches. History is present, not past. Architecture, like a tree, is living. The branches of architecture – where we currently practice – are inextricably connected with its history – its roots.



The English language is also like a tree.
Like the "Tree of Architecture," this tree also has historical roots. It too has many branches, and its roots continue to inform the present. Our language, English, embodies its history in the current spoken word. The deepest Indo-European root words are still part of some of our everyday words. It can be said that the roots have actually formed the branches we know today.

The "Tree of Architecture" works that same way. Both of these "trees" are formal systems. These "trees" exist as a set of rules, signs, and symbols like sentence structure, syntax and verb conjugations. These rules make form possible. The ability to express is provided by the armature of these languages.

Talk is different from language.
The language of Abraham Lincoln's Gettysburg Address is memorable. Talk, is, well, just talk. Language – its system of conventions – enables communication. *If you can't understand my words, you won't get my drift.*

So you see, without language, words are just formless stuff. Here the English architect Edwin Lutyens links language and architecture:

> "I require of a building, as of an individual, that a statement should be made gracefully, perhaps with distinction and humour. Many modern buildings, to me, are just shouting very loud and quite unintelligibly. I catch a phrase here and there, recognizing a scrap of English or Italian, may be. There is vitality, heaps of it. But there seems to me no grammar and little sincere effort at style."

Architects today, like Lutyens not so long ago, are intensely interested in creativity. Architects have always wanted to make it new. Creativity – making it new, Lutyens seems to be saying, is the artful use of the language. In other words, creativity occurs *not in the invention of a new language but in the inventive use of an existing language.*

With rule comes language; with language comes creativity.
Creativity flourishes when there's something to push around, something to push against. Artfulness is the gentle and inventive bending of the rule.

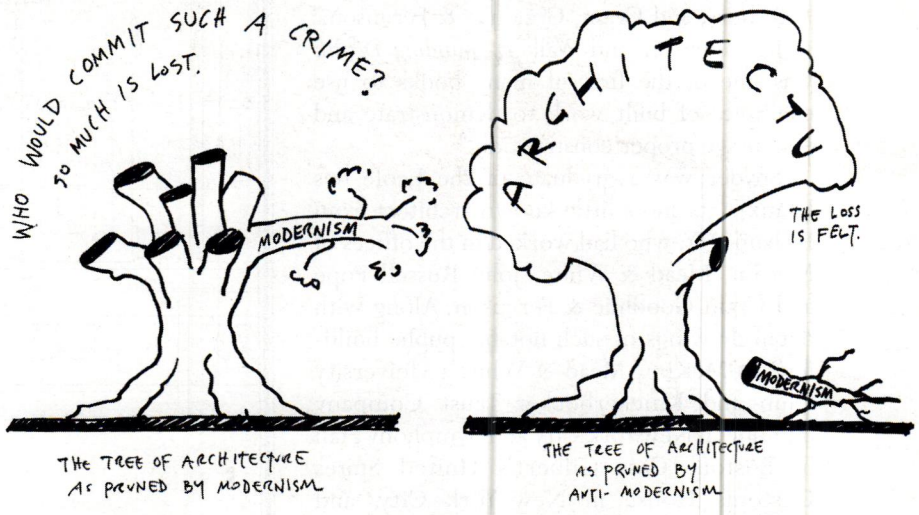
Let's go back to language. Good writers have never been straight-jacketed by rule of language. Emily Dickinson wrote about *bending the rule* in a poem called, "Tell all the Truth but tell it slant" (at least I read it this way):

> Tell all the Truth but tell it slant ---
> Success in Cirrcuit lies
> Too bright for our infirm Delight
> The Truth's superb surprise
> As Lightening to the Children eased
> With explanation kind
> The Truth must dazzle gradually
> Or every man be blind ---

Dickinson here artfully bends language as a way to express truth. If "truth" is expressed too quickly, it will blind. We need truth brought in slowly; we need the context of the standard, the expected. We can't just go straight; we need the slant and the bent rule.

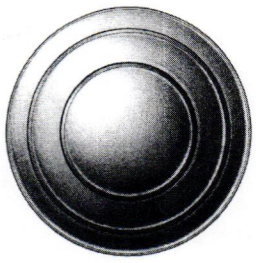
For the most part, this fundamental aspect of art is not part of current discourse. Popular criticism in architecture tends to blame the "language" itself, and not the artistry of the speaker.

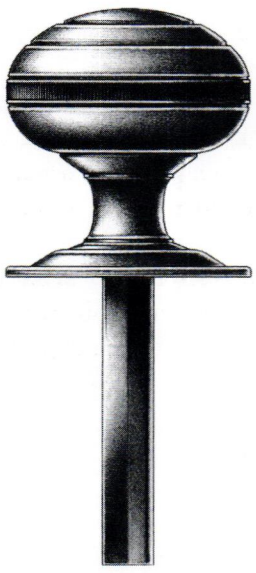
But the "Tree of Architecture" is not the problem.
"Fixing" architecture by aggressively pruning most of its branches won't give us a revitalized architecture, as some argue. It merely leaves a misshapen, wounded tree (by the way, it's also misguided to harshly prune the tree in other ways – all the branches contribute to the tree of architecture's vitality):



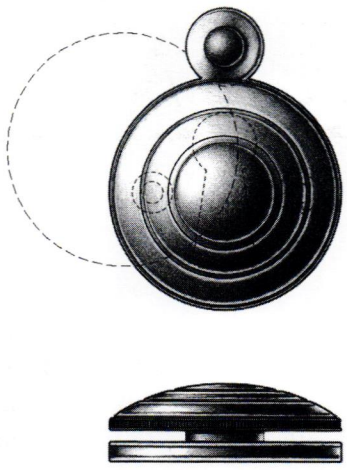
So what are we to do?
This is what I think: Measure architecture by its artfulness, by the skill of the making, by it's "slant-ness," by its mastery of the grand set of rules and conventions. Architecture is its history and traditions. The straight-jacket is not the language, as so many have claimed, but the lack of language. (And while we're at it, shun the clichés of *progress* and *contemporary-ness* and *moral superiority*.) Architecture is an art. ■

John Tittmann, AIA, is a partner with Albert, Righter & Tittmann Architects, Inc., of Boston, MA.

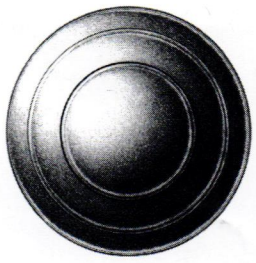


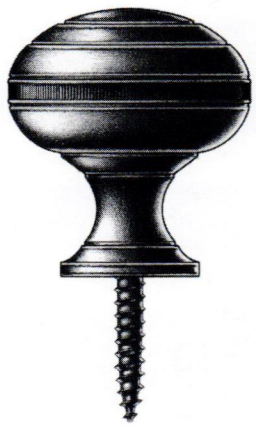


Thumbturn and Rose

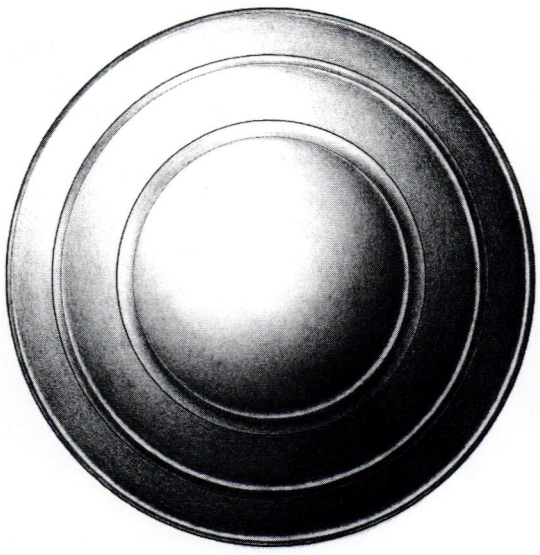


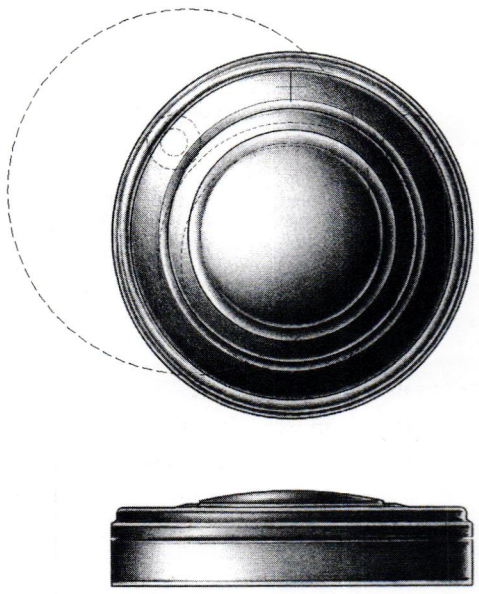
Emergency Trim Ring with Swinging Cover



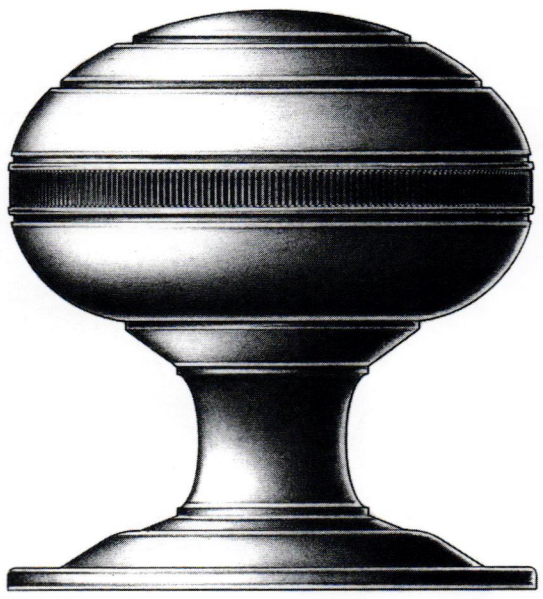


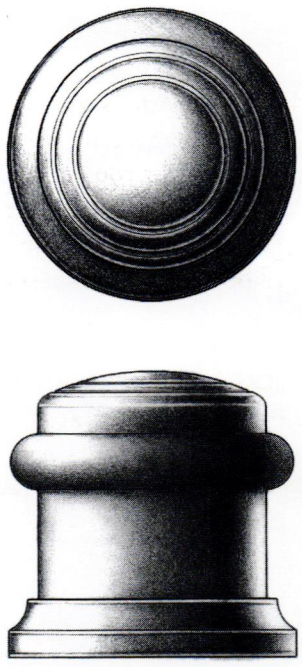
Shutter Knob





Cylinder Ring with Swinging Cover





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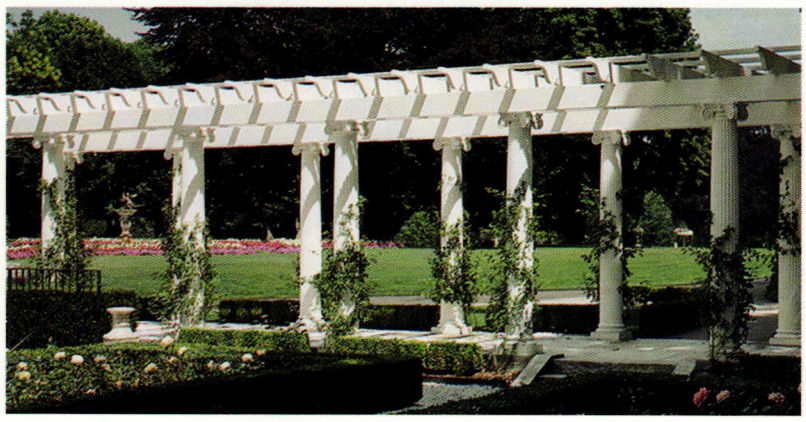

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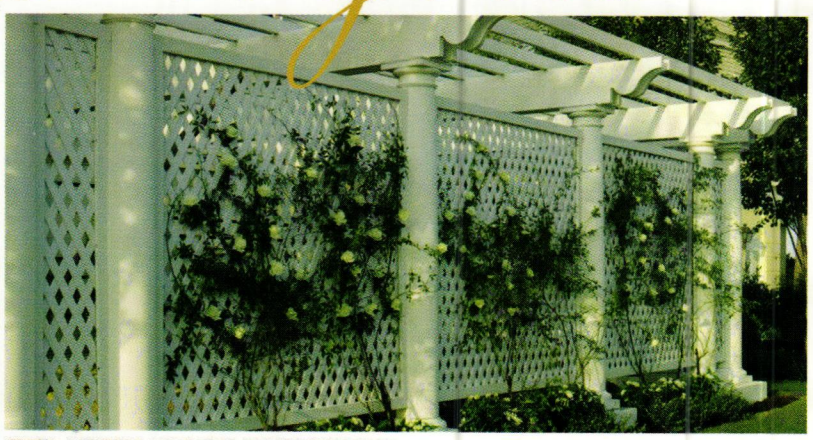

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